

Art
ART AND MUSIC

MUSICAL AMERICA

JAN 31 1955

Blay

JANUARY
15,
1955



FAUSTO CLEVA

Announcing

**AN EVENT OF
UNUSUAL INTEREST**



For Bookings, address:

M. W. BILLINGSLEY
Hotel Salisbury
123 West 57th Street
New York 19, N. Y.

**CARNEGIE HALL
NEW YORK CITY
FEBRUARY 16, 1955
Wednesday Evening, 8:30 PM**

**The World Premiere
Performance of**

HOPITU

(HOPI PEOPLE)

An American Opera in One Act by

LOIS ALBRIGHT

Libretto by

M. W. BILLINGSLEY, WHITE MUNGWEE

Based on Ancient Hopi Legends

•
Cast of Full Blooded Hopi Indians
with their Ceremonial Dancers

•
Primitive Chants incorporated in
musical score for first time

•
Assisting Artists:

THE LOIS ALBRIGHT VOCAL ENSEMBLE

Thea Dryfhout, Earnest Dryfhout, James Ellington, Norman Gottwald, Helen Hayden, Marjorie Holcomb, Russel Holcomb, William Hudetz, Vance Jeffries, Alice Mathis, Elyn Murray, Robert Morris, Wanda Nichols, Dorothy Rager, Jeanie Stead, Ginny Sill, Wayne Vaughn.

WITH

Charles Curtis, Tenor, (New York City) Guest Soloist

HOPI CHANTERS AND DANCERS

Nachie - Kalectaca - Naseyumtewa - Kolchaffewa
Lewis Tewanema - Chamema - Duywenie
Koochnungurma - Cemurnema
Latihoya



**Miss Albright accompanies her
Vocal Ensemble**

NEW YORK REGITAL MANAGEMENT:
Columbia Artists Management (113 W. 57th St., N.Y.)



Sedge Le Blanc

Marian Anderson as Ulrica in "A Masked Ball"

Anderson Debut in Masked Ball Makes Metropolitan History

By RONALD EYER

AN event of the utmost historic importance was the debut of Marian Anderson on the stage of the Metropolitan Opera House on Jan. 7. Singing the role of Ulrica in Verdi's "Un Ballo in Maschera", the famed Negro contralto was making her first operatic appearance anywhere, and the Metropolitan was presenting the first Negro singer ever to be engaged by the company in the 71 years of its existence.

It was a momentous occasion, fraught with great significance for opera in this country as well as for the Negro race, and it attracted a distinguished, excited audience rivaling that of opening night. Roland Hayes, Ethel Waters and

other noted colleagues of Miss Anderson's race headed the largest contingent of Negroes ever to attend a performance in this theater.

Ulrica appears only once in the opera—the second scene of the first act—and when the curtain finally went up after a suspenseful delay, during which the orchestra had to play the introduction three times, the pent-up emotions of the audience broke forth in a tidal wave of cheers and applause as the scene disclosed the impressive figure of Miss Anderson, amid skulls and bones, stirring the brew of the sorceress.

Obviously moved by the demonstration, the contralto was a little unsettled at the beginning of her

first aria, "Re dell' abisso", but the powerful controls of a great and long-experienced artist took hold and she was singing with all her accustomed security, richness and warmth of tone and innate musicianship. Particularly notable was her contribution to the exacting quintet at the end of the act. Notable, too, was the deep penetration of the text—the meaning of the words given her to sing. For all the attention she gave to mood, inflection and tone coloration, she might have been singing the subtlest of lieder.

There were, of course, curtain calls without number. But the management maintained its new rule against solo bows and the

closest the audience could come to effecting an individual ovation was when Miss Anderson came before the curtain accompanied only by Zinka Milanov, the Amelia of the evening. When Miss Milanov affectionately threw her arms around Miss Anderson and kissed her warmly on the cheek, the rafters rang with approval.

Everyone concerned with the performance naturally was aware that it was essentially a tribute to Miss Anderson, her art and her people, but they had the good artistic judgment not to pale into the background nor play down the significance of the other important roles. Dimitri Mitropoulos, con-

(Continued on page 12)

Menotti's Latest Opera Given Broadway Premiere

By ROBERT SABIN

GIAN-CARLO MENOTTI has done it again. That master showman of the musical theater, in "The Saint of Bleeker Street", has turned out another work that is stunningly effective. The libretto is wildly melodramatic, and occasionally loses the main thread of its development. The music is a fantastic composite of styles and idioms held together by the sheer force of the composer's imagination. But no matter, what emerges is a profoundly exciting experience, which grips audiences through the combined power of word, action, and tone. At first hearing, frankly, I found the music superficial and sometimes even tawdry, but I heartily admired the enormous skill that went into its manufacture, and I recognized its great emotional impact.

Menotti has gone to New York's "Little Italy" for the setting of his music drama. But the slice of life he has brought from it is raw and gruesome in the extreme. Hysterical religious excitement, murder, morbid love of brother for sister, mob violence, and death run riot in this work. Only a very clever and a very facile dramatist and composer could have made it move so

naturally and absorbingly.

Act 1, Scene 1, takes place in a cold-water flat on Bleeker Street on Good Friday afternoon. Annina, a sickly girl who has had religious visions and who is believed by many of her friends and neighbors to be a saint (or a saint in the making), is eagerly awaited by a crowd of her neighbors. They hope that she will be able to gain some sign of divine favor and to help their sick ones. After a few moments of restless suspense and bickering between those who believe and those who are sceptical, the girl is carried in from the bedroom, protected from the curious by her priest and friend, Don Marco. She has a vision of the crucifixion and actually receives the stigmata in the presence of her friends. Her brother, Michele, who bitterly resents her religious ardor and her desire to take the veil, bursts into the flat and drives the people out. He loves his sister with all of the power of his lonely heart, but his hostility to her religious feelings is obviously intensified by his own morbidly possessive attitude towards her.

Scene 2 takes place in a vacant lot on Mulberry Street on San Gen-



Annina (Gabrielle Ruggiero) takes the veil over protests of Michele (David Poleri, kneeling), as service is led by Don Marco (Leon Lishner) and priest (Robert Barry). Right: Annina (played by the alternate, Virginia Copeland) listens as Maria Corona (Maria Marlo) tries to make her mute son (Ernesto Gonzalez) talk

naro Day, when the image of the patron saint of Naples is carried through the streets on the anniversary of his martyrdom. Michele has forbidden his sister to take part in the procession, but the enraged Sons of San Gennaro beat him and bind him to a gate, and take Annina by force with them, in the wake of the sacred image. They resent his hostility to them and what they consider

(Continued on page 24)



Zinn Arthur

Executive and Editorial Offices: 1401 Stainway Building, 113 West 57th Street, New York 19, N. Y. Telephone: Circle 7-0520, Cable Address: MUAMER Unsolicited manuscripts cannot be returned unless accompanied by sufficient postage. Copyright 1955 © by The Musical America Corporation

EditorRONALD EYER
Associate EditorJOHN F. MAJESKI, JR.
Managing EditorRAYMOND A. ERICSON
Senior EditorROBERT SABIN
Assistant EditorsCHRISTIE BARTER
.....RUSSELL M. KERR, JOSEPH SNELLER
Contributing EditorsANTHONY BRUNO
RAFAEL KAMMERER, WILLIAM FLANAGAN
MARVIN LEVY, JAMES LYONS, JOHN URBAN
FRANK MERKLING
Advertising ManagerMAURICE B. SWAAB
THEODATE JOHNSON
Production ManagerEDWARD I. DAVIS
Circulation ManagerJOSEPH MORTON
ComptrollerOTTO A. GSELL

In This Issue ...

Marian Anderson makes her debut at the Metropolitan, singing Ulrica in Verdi's "Un Ballo in Maschera" (Page 3).

"The Saint of Bleeker Street", Gian-Carlo Menotti's new musical drama, scores powerful impact in premiere (Page 3).

Conductors and Music Critics Forum gathers noted critics and performers in first national meeting (Page 5).

The National Concert and Artists Corporation adds new artists and ensembles; announcements by other concert managements (Page 6).

"Arabella", Richard Strauss's second Viennese opera, to receive Metropolitan premiere (Page 7).

Philadelphia season features Concertgebouw orchestra and Metropolitan performance of "Manon" (Page 8).

Roberta Peters owes success and artistry to inspired guidance and personal determination (Page 10).

La Scala mounts revival of Spontini's "La Vestale" (Page 11).

Metropolitan Opera in review, Dec. 20 to Jan. 8 (Page 12).

New York orchestral concerts in review, Dec. 23 to Jan. 9 (Page 14).

New York recitals in review, Dec. 20 to Jan. 9 (Page 17).

Cincinnati hears chamber music and first performance in active season (Page 18).

New recordings reviewed (Pages 19 to 21); recent music publications (Page 26).

Income tax filing for musicians (Page 33).

Vol. LXXV, No. 2.....January 15, 1955
\$5.00 per year.....Single Copy, 30 Cents
MUSICAL AMERICA. Printed in the U. S. A. Published monthly on the 15th day of March, April, May, June, July, August, September, October and semi-monthly on the 1st and 15th in November, December, January, February, by the Musical America Corporation at 34 No. Crystal St., E. Stroudsburg, Pa. Executive and Editorial Offices, 113 W. 57th St., New York. Entered on November 15, 1948 as second class matter at the Post Office at East Stroudsburg, Pa. Subscription Rates: U. S. and Possessions, \$5.00 a year; Canadian, \$5.50; Foreign, \$6.00. (The contents of MUSICAL AMERICA are indexed in The Readers' Guide to Periodical Literature, and are also available in Microfilm)

A Drought in American Music

IT is no secret among American composers that their prospects in the orchestral field are becoming grimmer with each season. Fewer works are being performed; even fewer are being played more than once by any one orchestra; and, as an inevitable result, fewer are being composed. The brilliant young talents of today, who might develop into Coplands, Harrises, or Schumans, have no Serge Koussevitzky to keep them before the public eye, to encourage them not merely with words or the occasional crumb of a solitary performance, but with solid years of backing. There is a serious crisis in our native music, and, before we have discouraged our best creative musicians more profoundly, we ought to take stock of the situation.

It would be a mistake to attempt to throw blame for this deplorable state of affairs upon any one group of people, or to explain it wholly in terms of the present state of music in the nation. Many factors have to be considered. But the fact remains that (as MUSICAL AMERICA's annual orchestra surveys reveal) whereas Aaron Copland had 42 performances of 11 works in 1950, he had only 25 performances of 7 works in 1954. Whereas William Schuman had 18 performances of 7 works in 1950 and 23 performances of 6 works in 1951, he had only 5 performances of 2 works in 1954. Of the American composers most frequently performed by our leading orchestras only one, Samuel Barber, was faring better in 1954 than in 1950.

WITH the younger generation conditions are even worse. As soon as David Diamond went abroad to work, his music seemed to disappear from the repertoire. Norman Dello Joio, Peter Mennin, Lukas Foss, and others, while still obtaining a hearing, have felt the "slump" substantially, and brilliant new figures like Leon Kirchner are lucky to have their works played once or twice. It is no exaggeration to say that many American composers today feel discouraged in advance, for, as one gifted young artist put it recently: "Why should we write works that will never be performed? It was constant performance and the faith of men like Koussevitzky that built the solid reputations of the older generation. Who will make us known?"

It would be very unjust to assert that conductors today are wholly neglecting American and other contemporary music. They are not. But they are not playing it often enough or in sufficient quantity to keep it

in the public eye. It is fair to say that no one has taken Koussevitzky's place as champion of American music. Many conductors would answer that conditions in the music world are different now, that they have problems with their boards of directors, and that the public has shown no keen demand for modern music.

EACH of these arguments has some good sense in it. The advent of television and other entertainment media, the change in public habits with the phenomenal growth of the sales of recordings, and other recent developments have created keener competition for the attention of orchestra and concert audiences. We may very well be going through a period similar to the one that occurred at the first appearance of radio. At first, other musical activities suffered. Later, all benefited from the vast increase in the size of the music public.

At any rate, it is fair to say that orchestras these days are being careful; it is not a time when they can afford to take chances, or what seem to be chances, on new music or anything else. Nonetheless, they have an obligation to living composers as well as to the dead classical composers who have in a sense become their bread and butter. A board of directors that asks a conductor to choose his novelties and modern works carefully, to program them wisely, and to try to build a public for them is acting within its rights. A blanket ban on contemporary music is inexcusable.

THE public, too, must bear part of the responsibility on its shoulders. If people do not respond to a conductor's enterprise in bringing them interesting new music, if they do not attend concerts when new works are being played, if they do not try to understand new symphonies in the same way that they try to understand new books, paintings, and buildings (which they recognize as part of their cultural lives), the case is hopeless. Leadership here can help enormously. Many people merely need to be prodded a bit to become staunch supporters of new ideas and fresh personalities.

If everyone who feels the threat to our musical future will take stock of the situation in his own community and try to help by clarifying the particular problems and then doing something about them, we can avoid a drought in modern American music.



On The
Front Cover

FAUSTO
CLEVA

BORN in Trieste in 1902, Fausto Cleva studied music first at the conservatory there, and later at the Milan Conservatory. He was associated with several leading opera houses in Italy before being signed with the Metropolitan Opera in 1920 as a chorus master, a post he held until 1942. Between 1938 and 1942 he was listed as an associate conductor, directing most of the Sunday eve-

ning concerts at the opera house, as well as a performance of "The Barber of Seville". He returned to the company for the 1950-51 season as a full-fledged conductor. In the fall of 1951, he had the distinction of conducting the opening-night performance of "Aida". Mr. Cleva celebrated his thirtieth year with the Cincinnati Summer Opera Association this year, having served first as a conductor and subsequently as musical director. Thus, as an old hand at outdoor opera, he was invited to conduct at the Arena in Verona last July, making his first appearance in Italy in many years. He will return next summer for ten performances there and elsewhere in his native country. For eight seasons he has been a conductor with the San Francisco Opera Company, and for three was conductor and artistic advisor of the Chicago Opera Company. His most recent appearance on the record lists is as conductor of Columbia's new "Lucia di Lammermoor", with the Metropolitan artists Lily Pons and Richard Tucker. (Photograph © Shelburne, New York City.)



Rothschild

Pianist Artur Rubinstein (right) with Alfred Wallenstein, music director of the Los Angeles Philharmonic, meets visiting conductors of community orchestras during the Conductors and Music Critics Forum. Helen M. Thompson (rear), executive-secretary of the American Symphony Orchestra League, co-sponsor, looks on

First National Forum of Critics And Conductors Held on West Coast

Los Angeles
THE first national Conductors and Music Critics Forum, co-sponsored by the American Symphony Orchestra League (under its recent grant from the Rockefeller Foundation) and the Los Angeles Philharmonic, was held here Dec. 14 to 19. It brought six days of lectures, conferences, and rehearsals with the orchestra, and was attended by 22 conductors and 30 music critics from many cities

and towns of this country and Canada.

The visiting conductors had opportunities to discuss problems of their calling with representatives of the critical fraternity from communities of comparable size with theirs. They also were privileged to conduct the Los Angeles Philharmonic under the supervision of its musical director, Alfred Wallenstein. Among the artists who co-operated as soloists in the ses-

sions were Artur Rubinstein and Muriel Kerr, pianists; Eudice Shapiro, violinist; and Joseph Schuster, cellist.

During the periods when the conductors were engaged in rehearsals with Mr. Wallenstein and the orchestra, the critics held meetings to discuss facets of their profession. In the evenings, both groups met in joint sessions, to consider topics such as contemporary music and musical education. Among the speakers at these panel discussions were Howard Taubman, of the New York Times; Paul Henry Lang, of the New York Herald Tribune; Miles Kastendieck, of the New York Journal-American; Alfred Frankenstein, of the San Francisco Chronicle; Albert Goldberg, of the Los Angeles Times; Raymond Kendall, of the Los Angeles Mirror; and Bruno David Usher, of the San Diego Evening Tribune.

Mr. Wallenstein, in his keynote address, spoke of the fact that community conductors and critics were primarily interpreters of music to the public, and as such had a special responsibility. He reminded them that "the smaller the community in which you practice, the larger the responsibility becomes. For most of you are the only official representatives of good music in your respective towns, and the public that you fail to serve has nowhere else to turn".

Other events during the forum included a visit to the Metro-Goldwyn-Mayer Studios as the guests of its general music director, Johnny Green; a conducted tour of the Los Angeles Times plant, with a reception given by the publishers, Mr. and Mrs. Norman Chandler;

and attendance at two of the regular performances of the Los Angeles Philharmonic, with Mr. Rubinstein as soloist. Helen M. Thompson, executive-secretary of the American Symphony Orchestra League, had an important share in the sessions, as she has had in previous similar events.

Conductors Who Attended

Conductors attending the forum included Frederick Balazs, Tucson (Ariz.) Symphony; William H. Bailey, Walla Walla (Wash.) Symphony; Erno Daniel, Wichita Falls (Tex.) Symphony; Alvin Edgar, Iowa State College Symphony; Richard Guderyahn, Augustana Town and Gown Symphony, Sioux Falls, S. D.; Ernest Hagen, Wartburg (Iowa) Community Symphony; Harry Hammer, Mesa College Civic Symphony, Grand Junction, Colo.; Robert Hargreaves, Muncie (Ind.) and Ball State Symphonies; Clayton Hare, Calgary Symphony, Alberta, Can.; Julius Hegyi, Abilene (Tex.) Symphony; Lee Hepner, Edmonton Symphony, Alberta, Can.; Lauris Jones, Santa Barbara (Calif.) Symphony; L. Rhodes Lewis, Grand Ronde (Ore.) Symphony; Alvin Mills Brentwood (Calif.) Community Symphony; Gibson Morrissey, Roanoke (Va.) Symphony; Vasilios Priakos, Ft. Lauderdale (Fla.) Symphony; James Robertson, Wichita (Kan.) Symphony; Harold Scott, San Gabriel Valley (Calif.) Symphony; Romeo Tata, Lansing (Mich.) Civic Symphony; John Venetozzi, Pensacola (Fla.) Symphony; Leo Damiani, Burbank (Calif.) Symphony; George Irwin, Quincy (Ill.) Symphony.

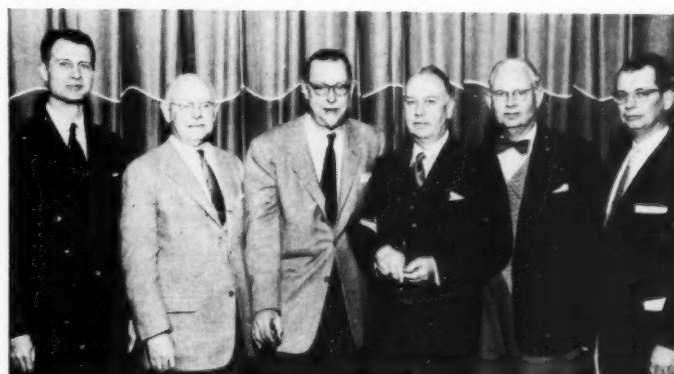
By FRANZ DARVAS

Music School Heads Assess Gains

Los Angeles
FOR the first time in its 30 years' existence, the National Association of Schools of Music held its annual meeting on the West Coast. The Statler Hotel here was the headquarters. Three general sessions, on Dec. 29, 30 and 31, were preceded by special commission meetings, Dec. 28 and 29. In his opening address, Harrison Keller, president of the New England Conservatory of Music and of the NASM, reported that the NASM is cooperating closely with three of the six regional accreditation associations, and that encouraging progress is being made in its negotiations with the remaining three.

Earl V. Moore, dean of the school of music of the University of Michigan, who for many years has been chairman of the commission on curricula of the NASM, in his address on "Looking Ahead", asserted that the association believes there is strength in unity, not in conformity. Curricula, he said, must be adapted to the needs of individual schools and must constantly be revised to meet changing conditions. He predicted that enrollments will increase vastly in the next 10 or 15 years.

Howard Hanson, director of the Eastman School of Music of the University of Rochester, spoke



Kings Photo Service

Executives of NASM: From the left, E. William Doty, vice-president; Earl V. Moore, chairman of Graduate Committee; Howard Hanson; Harrison Keller, president; Burnet C. Tuthill, secretary; Frank B. Jordan, treasurer

about the 30 years of accomplishment of the NASM. He pointed out that the greatest achievement of the organization is that, through it, music entered the professional family of the American university. Schools of music in Europe, he stated, have been independent of universities, and this was also true of American music schools of the past. Gradually, however, the majority have followed the plan of the University of Michigan. The aim of the NASM has always been to set standards, not to establish uniformity. After "dignifying" the Bachelor of Music degree, the association turned its attention to

the degrees M. Mus. and Ph. D., with a major in music. At present it is studying a Doctor's degree for the practicing musician. Entirely new problems have arisen: Electronics have greatly helped education, but they have also brought new sociological and economic problems, demanding new, enlightened leadership. He expressed the hope that the entrance of music into the academic family would not tend to sterilize creativity. Music must be kept out of the ivory tower, he concluded, since without contact with humanity, music is not worthy of existence.

At Friday's session, Mr. Hanson

reported the following institutions were now offering the degree Doctor of Musical Art: the Universities of Southern California, Michigan, Florida, Indiana, Rochester, Illinois; Northwestern University, and Boston University. He explained that, while the Ph. D. degree is for the scholar, the degree Doctor of Musical Art is for the performer, conductor, or composer.

On Thursday morning a panel of speakers presented various aspects of music study programs. Marguerite V. Hood, professor of music education at the University of Michigan, speaking on "Teacher Training", said that a good music educator must be a good musician, a cultured person, an able pedagogue, and a well-balanced individual, who can get along with other people. Raymond Kendall, director of the school of music, University of Southern California, asserted that the days of the virtuoso are past, and that the good school of today aims to develop a person with a broad cultural background who has enough technique to be able to perform music of any difficulty.

Henry Leland Clarke, professor of music, University of California at Los Angeles, discussing the subject "General Culture", said that nothing is more necessary for the prospective teacher than the inquiring mind, the creative impulse, and the amateur spirit. The first

(Continued on page 28)

Franz Darvas is dean of the school of music of Immaculate Heart College in Los Angeles.

NCAC 1955-56 Roster Adds New Artists and Ensembles

THE National Concert and Artists Corporation has added several artists and group attractions to its list for presentation during the 1955-56 season, including many who will make their American debuts.

The vocal section of NCAC's list has been notably augmented by the addition of James Melton, one of America's best-known tenors;



James Melton

Luben Vichey, Metropolitan Opera bass; John Drury, young American tenor of the New York City Opera. Singers appearing in joint programs include Inge Borkh, soprano, and Alexander Welitsch, bass-baritone, both of whom have been heard with the San Francisco Opera; Eva Likova, New York City Opera soprano, and Kurt Baum, Metropolitan Opera tenor. Marlys Watters, young coloratura soprano, winner of the 1954 Blanche Thebom Award, and Bruce MacKay, bass, are other additions.

Being introduced to American audiences is Joerg Demus, young Viennese pianist, well known for his Westminster recordings. Other instrumentalists new or returning to NCAC are Henri Deering and Poldi Mildner, pianists; Oscar Shumsky and Maurice Wilk, violinists; Maro and Anahid Ajemian, piano and violin duo. Stan Freeman, "pianist-humorist" of radio and television, will also be presented.

The Houston Symphony and Indianapolis Symphony will be booked by this management. Amer-

ican audiences will hear for the first time the Berliner Kammerorchester, conducted by Hans von Benda, which has played throughout Europe and South America and has recorded for Telefunken.

To celebrate the 200th anniversary of Mozart's birth, NCAC will present the Mozart Piano Festival, featuring Boris Goldovsky; Luboshutz and Nemenoff, duopianists; and an orchestra. Mr. Goldovsky's Opera Theater will present a new version of Donizetti's "Don Pasquale", with scenery, costumes, and an orchestral ensemble.

Chamber ensembles include the Eger Players, comprising French horn and strings, said to be the only one of its kind in the world, and featuring the Eger Horn Ensemble. The Alma Trio (Maurice Wilk, violinist; Adolph Baller, pianist; and Gabor Rejto, cellist), will be heard under this management. The Winged Victory Chorus, directed by Joseph Baris, features as soloists Don Tatum, bass; Charles E. Green, tenor; Heinz Neumann, baritone; and May Ann Shay, soprano.

Carola Goya and Matteo will offer a program called "Dances of the World".

Hurok To Present Scots Guard Band

S. Hurok Attractions is presenting for the first time here a tour by the Scots Guard Band, with its Mased Pipers and Dancers, 108 persons in all, on a ten-week tour of the United States and Canada, beginning next October. The English-Speaking Union will serve as co-sponsors of the trip, which is being made in the interests of Anglo-American friendship. The organization will be booked into large auditoriums and arenas. The troupe, expected to visit New York in the week of Oct. 18, has been called "the oldest military band in the world", as it was founded in 1685 by order of King James II.

Mr. Hurok has announced three other attractions new to his roster for next season: the Santa Cecilia Choir, from Rome, which makes its first appearance here next fall; Ivry Gitlis, Israeli violinist; and Nicanor Zabaleta, Spanish harpist.

girl string orchestra of 11 from Toronto, under the direction of Marguerite Le Corning, will make its first United States tour.

Pearl Primus, returning after two years' study and research in Africa on a Rosenwald Fellowship, will be presented with her new Dance Company of 11—three female dancers from Liberia, three male dancers from Trinidad, two drummer-singers from the British West Indies, one drummer from Africa, one spiritual-blues singer, and a pianist.

The Rondoliers, male quartet, has a repertoire of over 200 special

musical arrangements. Stecher and Horowitz, young duo-pianists, have appeared 84 times at Radio City Music Hall. The Roger Wagner Chorale, noted West Coast group of 24 mixed voices, conducted by Mr. Wagner, will make its first transcontinental tour.

The addition of Ricardo Odno-poff, violinist, has already been announced.

Rubin Imports Swiss And French Ensembles

Two European ensembles and three singers have been added to the 1955-56 list of the David W. Rubin Artists Management. Celebrating the Mozart bicentennial will be Maria Stader, Swiss soprano, whose programs include rarely heard Mozart concert arias.

The Zurich Little Symphony (Zurich Kammer Orchester), directed by Edmond de Stoutz, will make its first American tour. This group of 27 instrumentalists, formed in 1950, has given over 100 concerts in leading European cities.

The Woodwind Ensemble of Paris will be heard for the first time on this continent. Founded in 1944, it includes five musicians—A. Boutard, clarinet; J. Castagner, flute; G. Faisandier, bassoon; R. Casier, oboe; and H. Berges, horn—each a first-desk instrumentalist of the "Musique de la Garde Republicaine". The organization was recently awarded first prize for chamber music at the Geneva Competition.

Other additions to the Rubin roster are two singers, Mary Davenport, contralto, and Loren Driscoll, tenor.



Martial Singher

Barrett Signs Lympny, Singher

For the forthcoming season Herbert Barrett has signed Moura Lympny, pianist, and Martial Singher, Metropolitan Opera baritone. Miss Lympny, following a three-season absence, returned for a successful Carnegie Hall recital last month, preceding an American tour. Also new to the Barrett management is the American Opera Society, which is offering a double bill of Rossini's "Cinderella" ("La Cenerentola") and Mozart's "The Impresario".

Colbert To Offer Deller Trio

The Colbert-LaBerge Concert Management will introduce to American audiences in 1955-56 the Alfred Deller Trio, including Alfred Deller, counter-tenor; Desmond Dupré, who plays both the lute and viola da gamba, and Robert Conant, harpsichordist.

Milanov, Duo-Pianists On Friedberg List

Cesar Saerchinger, director of the Friedberg Management, has signed Zinka Milanov, leading Metropolitan Opera soprano, and Ethel Bartlett and Rae Robertson, noted duopianists, to appear under his management next season. Miss Milanov's most recent triumph was



Zinka Milanov



Bartlett and Robertson

as Amelia in the Metropolitan's successful revival of "A Masked Ball" (see page 3). Norman Farrow, baritone of the Bach Aria Group, and recitalist, and the Westminster Choir, directed by John Finley Williamson (for a spring tour in 1956), are also new to the management.

Escudero To Return Next Season

Under the management of Consolidated Concerts Corporation, Escudero, renowned Spanish dancer, will return next season to America for the first time in many years with his company. Pilar Lopez and her Spanish Ballet will make their American debut. (Miss Lopez previously danced here with her sister, the late Argentinita.) Ethel Waters will offer a concert presentation called "At Home with Ethel Waters".

Two Artists Added To Strok Roster

Strok, Tillett & Holt, Ltd., the international concert bureau recently formed by A. Strok, has engaged for this country and all over the world Dietrich Fisher-Dieskau, baritone (1955-56 season), and Larry Adler, harmonica player. The bureau has offices in London and New York and agents throughout the Far East and elsewhere.

Cramer Opera Group Expands Repertoire

Clarence E. Cramer, of Chicago, reports that his Opera Festival service, which previously offered "Faust", will also offer "Aida" next season, with a cast including Metropolitan Opera artists, which will assist symphony orchestras, choral societies, and colleges to give full stage performances of the work. The cast, with a pianist, also offer "A Gala Night at the Opera", complete stage attraction for concert courses, comprising the "Faust" Garden Scene, sung in English, and a miscellaneous concert.

"Carmen and Don José" is presented by Ralph Nielsen, tenor, and Audrey Paul, mezzo-soprano, singing solo arias and duets from (Continued on page 25)

Kenneth Allen Lists Dance Groups

Kenneth Allen Associates has signed several group attractions for next season. The Concert Theater of Valerie Bettis will present "Portraits of Three Women", with Miss Bettis and four supporting dancers (who have speaking parts), an actor-narrator, and a string quartet. "Olel", the Little Theater of Spanish Song and Dance, features Teresita Osta, with a supporting dancer, singer, pianist, and guitarist. The Rainbow Strings, an all-

Arabella, Strauss's Second Viennese Opera, Has Its Own Vivid Personality

By ROBERT BREUER

AS soon as it became known in the late 1920s that Hugo von Hofmannsthal was at work on a new "Viennese" libretto for Richard Strauss, the interest of the public was conspicuously aroused. There was particular curiosity as to whether the new opera—coming after the highly controversial "Die Frau ohne Schatten" and the return to the classical world manifested in "Die Aegyptische Helena"—would show a resumption of the more human and realistic vein used by the composer and his librettist in "Der Rosenkavalier".

Since then—and indeed until the present time—endless comparisons have been made regarding the questionable and not-too-easily-traceable affinity between "Arabella" and "Rosenkavalier". The new work's scenic background and plot, its main characters, the musical treatment, and subtle, bitter-sweet atmosphere, have been repeatedly weighed in relation with its forerunner's Viennese setting and lavish byplays.

These parallels, no doubt, were brought forth by Strauss's early remark about his intention "to try a second 'Rosenkavalier'". As early as May, 1916, he had confessed, in a letter to Hofmannsthal, that his vein for tragedy had rather dried up. The composer was probably right in his assumption that "after this war, I think, tragedies on the stage will seem rather silly and childish". With true Straussian self-reliance he added: "But I am definitely the only composer alive who really possesses humor, wit, and a pronounced talent for parody. . . . Yes, I could say of myself that I might become the Offenbach of the 20th century—and you will remain my poet. Offenbach's 'Hélène' and 'Orpheus' carried the ridiculousness of the 'grand opera' *ad absurdum*. Our way began with 'Rosenkavalier'; its success is the best proof [of its rightness], and I feel the greatest eagerness to undertake another work of its kind (sentimentality and parody are the perceptions most adequate to my talent)".

Story Based on Old Sketch

Not until Oct. 1, 1927, however, did this idea take hold of Hofmannsthal's mind. Two years previously he had made notes for a comedy based on an old story, "Lucidor", written in 1910. This short sketch, subtitled "Figures for an Unwritten Comedy", was to become the artistic germ of "Arabella". It draws in very comprehensive manner the curious behavior of a young girl, Lucile, who—because her family became impoverished—is compelled to grow up as a boy. No one suspects that "Lucidor", who acts as "his" older sister Arabella's faithful chaperon, is a girl. Nevertheless, feminine feelings cannot be held in check forever. Lucidor-Lucile, who is most sensitive about her sister's coldness toward her most fiery suitor, arranges a nocturnal rendezvous with him, disguising herself to play Arabella's role.

Max Reinhardt, upon reading this charming story of a girl dressed as a man, suggested, with his well-known theatrical instinct, that Hofmannsthal try out the plot for a musical comedy. It contained, he felt, all the happy preliminary conditions for an excellent stage play—especially the correct portion of sentimentality. Undoubtedly, Hofmannsthal remembered this recom-



Serge Le Blang

mendation, for he sketched a brisk scenario that he called "Der Fiaker als Graf" ("The Coachman As Count").

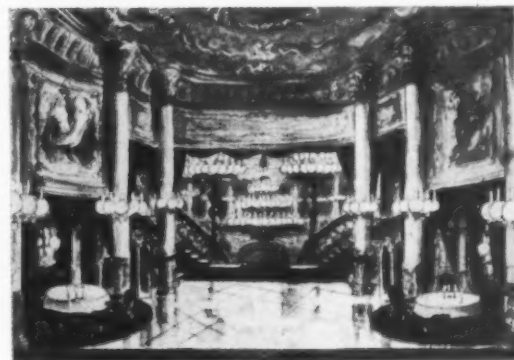
"Two years ago", he wrote to Strauss, "I tried my hand at a comedy. It was quite a charming plot, only I could not fit it into the present time. The events, as I saw them, could have seemed real in my own youth, so long as the court and the aristocracy reigned in Vienna. Now, I feel, one would have to transplant them backward in time—possibly to the year 1880, or better, 1860. . . . Last night I thought the comedy might be suitable for a musical work; it could even contain a certain touch of the 'Rosenkavalier'. A very charming woman is the main character; around her revolve several young admirers; and there are some good episodes. . . . There is not an outwardly visible relationship or similarity to 'Rosenkavalier'; rather, an inner affinity. . . . I shall have to reread the scenario, and to realize it in the style of 'Rosenkavalier', but more fragrant, more French, more distant from Wagner. . . ."

Some weeks later Hofmannsthal had discarded the plot as it stood, but he now concentrated on several characters that he wanted to use for the new comedy. "These figures keep dancing impertinently in front of my nose. I cannot get rid of the spirits that I have called forth for your sake", he wrote to Strauss. He added exuberantly: "This could even surpass 'Rosenkavalier'! There is a stronger contrast in the two characters: the two girls (sopranos) will be splendid singing parts. They are two sisters, contrasted like Carmen and Micaëla, one of them very sparkling, the other tender and humble. The prominent male role—for a tenorino or baritone—is thought to be a fellow coming from

acter to be "too uninteresting for the public". "Your Croatian", he wrote, "even if mimed by such a baritone-comedian as Chaliapin, would hardly attract a hundred persons". He also wished the central feminine figure to have more life-blood. With fine tact and understanding, Hofmannsthal obeyed these requests.

From some of his letters we gain a valuable insight into the plot's development and the growth of its characters. Yes, he agreed, Arabella had to become the main figure; a girl—a fully ripened one, knowing her own forces and aware of their dangers, a person always master of the situation. "Something like a very young woman, an absolutely modern character. Types like her—clever, shrewd, and sovereign girls—have become Bernard Shaw's best

Two designs for Act II of "Arabella": above, by Rolf Gerard for the forthcoming Metropolitan production; right, for the world premiere, in Dresden in 1933



a semi-strange world (Croatia), half-buffo, at the same time a splendid character, able to show deep feeling, wild and gentle, almost demoniac, Chaliapin, Baklanoff, Bohnen could sing it—but not Mayr, as I want to avoid any similarity to Baron Ochs".

Thus the first ideas were developed—and Strauss expressed his "colossal interest" in "Arabella". At that time neither he nor Hofmannsthal anticipated the lengthy travail that they had to experience in producing a libretto that would meet with the composer's final approval. As a matter of fact, the labor pains ended abruptly with Hofmannsthal's sudden death in July, 1929, just as a telegram arrived at the poet's house in which Strauss thankfully acknowledged receipt of the completed first act: "Excellent! Congratulations!" The message remained unopened. And no further corrections and changes were made thereafter in the two following acts.

With a keen sense for operatic stage works, Strauss repeatedly submitted alterations, new ideas, and decisive suggestions pertaining to the dramatic story. After he had first listened to Hofmannsthal's libretto, he found Mandryka's char-

acters, Joan of Arc being one of them. . . ."

Hofmannsthal insists on his opinion that the main figure cannot grow by means of the word alone, not even by psychological traits, but only by the position Arabella holds throughout the work: "She is her parents' darling. Matteo, the dashing officer, loves her. Zdenka, her younger sister, is her humble rival. Three Counts are Arabella's suitors; she is queen of the ball—and finally she marries the wealthy stranger, just as in a fairy tale. But how she is and who she is—only the plot can tell".

The loosely knit action revolves around the beautiful older daughter of Waldner, a retired captain in the Austrian army. The family, now visiting Vienna, has lost its last money. Waldner remains the hopeful optimist, by trying his luck again and again at the gaming table. The mother, however, is more fearful about the future. A fortune teller predicts a good turn of the tide. Looking into the cards, she foresees a happy marriage for Arabella. But neither Matteo, a young officer, nor any of the three Counts who deeply admire the capricious belle, can

(Continued on page 32)

Operas Share Philadelphia Spotlight with Concert Fare

Philadelphia

DESPITE all claims to the contrary, grand opera is not as frequently heard as it used to be. Philadelphia is a case in point. This city used to have from eight to 10 performances a month; perhaps more.

During this past December, Philadelphia heard only one performance of grand opera, and that was the Metropolitan's "Manon", at the Academy of Music on Dec. 21. Victoria de los Angeles was a vocally ravishing Manon; otherwise she left much to be desired. Cesare Valletti had far too slender vocal resources for us who remember Caruso, Muratore, and Gigli as Des Grieux; the San Sulpice scene suffered thereby. Pierre Monteux conducted with the authority expected, and the opera proved popular with the audience.

On Dec. 10, Co-Opera Company presented a double bill with piano accompaniment, staged in the round at the Mask & Wig Club. Puccini's "Suor Angelica" and "Hold that Note" by William Byrd proved a varied menu. Mary Mackert, as Angelica, showed great promise. "Hold that Note" is a 20-minute musical spoofing of vocal teachers.

On Dec. 3, the Philadelphia Orchestra, under Eugene Ormandy, offered an all-Richard Strauss program, with Phyllis Curtin making a fine impression in the "Four Last Songs" and the finale to "Salome". "Don Juan" and "Also Sprach Zarathustra" were the orchestral numbers, which found orchestra and conductor on very sure ground.

All-Bach Program

The following week, Mr. Ormandy's third all-Bach program took place, with Agi Jambor an inspiring soloist in the A major Piano Concerto. Miss Jambor also took part in a superbly played "Brandenburg" Concerto No. 5, joining William Kincaid, flutist, and David Madison, violinist. Arthur Honegger's lovely transcriptions from Bach's French Suites found much favor, and Mr. Ormandy's arrangement of the great Toccata, Intermezzo and Fugue in C major also was well received, as was the Pastorale from the Christmas Oratorio.

Vincent Persichetti's Fourth Symphony was the high point of the orchestra's concerts on Dec. 17 and 18. Played for the first time, this new work is a striking and excellently scored composition, more notable for technical skill than for any urgent need of expressive outlet. In the same program, Nathan Milstein scored one of the season's major successes as soloist in Dvorak's Violin Concerto.

On Dec. 24, the orchestra tried its hand at opera, offering "Hansel and Gretel" in an English translation, with the players seated on-stage behind a scrim. Costumes, action, and a few props were used, as Adelaide Bishop and Edith Evans appealingly outlined the well-known forest adventures of the fairytale children. Luigi Vellucci

was an admirable Witch, and others were Manfred Hecht, Willabelle Underwood, and June Goodman. Mr. Ormandy and the orchestra succeeded in making Humperdinck's richly harmonious score sound very beautiful.

On the last day of the year, the orchestra engaged in a program derived from those famous New Year programs traditionally played by the Vienna Philharmonic. Waltzes, polkas, marches, and gallops sparkled through the old Academy to the delight of the listeners. Among the pieces (all by the four famous Strausses—Johann, Johann, Jr., Josef, and Eduard) possibly heard for the first time in America were "Die Libelle", "Schwert und Leyer", "Bahn Frei!", "Plappermälchen", and "Im Krapfenwaldl".

The orchestra's second Student Concert, on Dec. 13, featured Enrique Serratos, young Mexican violinist, who gave a tentative performance of the Mendelssohn E minor Concerto. However, he seemed an artist of much promise. Also performing were the St. Peter's Boy

Choir in several Christmas carols. Sibelius' epic Fifth Symphony, superbly conducted by Mr. Ormandy, was the focal point of the evening.

The directors of the Philadelphia Orchestra Association have elected C. Wanton Balis, Jr., as president of the association, succeeding Orville H. Bullitt, who had been president since 1938. Mr. Bullitt was named chairman of the board, and Charles G. Berwind was elected chairman of the group's executive committee.

The famous Concertgebouw Orchestra of Amsterdam and its conductor, Eduard van Beinum, appeared at the Academy on Dec. 2, and delighted a large audience (including Mr. Ormandy, seated in a parterre box) with thoughtful, well-balanced accounts of Beethoven's Fourth Symphony, Debussy's "L'Après-midi d'un Faun", and Stravinsky's "Firebird". The only new offering was a quite original piece by the Dutch composer Rudolph Escher, "Musique pour l'Esprit en Deuil".

The Temple University Chorus, under Elaine Brown's leadership, presented a fine program in Mitten Hall on Dec. 8. Jean Eynolds Davis's "Christmas Alleluia", Wilfred Mellers' carols and Julia Perry's "Carillon Heigh-Ho" were some of the works heard. Music from the "Messiah" was also presented.

The "Messiah" was also sung on

Dec. 28 by the Mendelssohn Club. Harold W. Gilbert directed a finely balanced performance, with June Goodman, Edith Bailey, Howell Zulick, and Robert Grooters as soloists. Claribel Thomas at the organ and Alyce Bianco at the piano, reinforced instrumentalists from the New School of Music.

—MAX DE SCHAUENSEE

Portland Symphony Existence Threatened

PORTLAND, ORE.—The directors of the Portland Symphony recently announced that a drive to raise \$25,000 must be successfully concluded if the orchestra is to finish its season.

Meanwhile, Russell Stanger, young conductor from Boston, won a favorable reception in conducting the fourth and fifth orchestra concerts of the season.

A Sibelius program was given in Public Auditorium by the Little Chamber Orchestra, conducted by Boris Sirpo. Clair Hodgkins was soloist in the Violin Concerto, and L. Stanley Clarum led an a cappella chorus in three songs. John Stark Evans, dean of the school of music at Lewis and Clark College, also conducted one work. The college had placed its musical resources at the service of the enterprise, the proceeds from which are to be used to finance a European tour of the chamber ensemble.

Holiday programs of interest included the annual performance of the Christmas portions of Handel's "Messiah" by the Portland Symphonic Choir at Public Auditorium, under the direction of C. Robert Zimmerman.

NATS Convention Held in Chattanooga

CHATTANOOGA, TENN.—The tenth anniversary convention of the National Association of Teachers of Singing was held at the Patton Hotel here, Dec. 27 to 30. President Bernard Taylor presided over a program that included a presentation of "Cavalleria Rusticana" in "package" form, under the direction of Ralph Errolle, head of the Opera-Arts Association.

Discussion topics at the convention included "The Vocal Foundation", headed by Dale V. Gilliland; "Voice Building Material", headed by E. Clifford Toren; and "Style and Interpretation", headed by Richard de Young.

Speakers at the convention were John Duke, composer; Walter Golde; and Ralph Errolle, who analyzed the singer's problems in contemporary song and in opera.

Under the chairmanship of Helen Sten Huls, plans were made for six workshops to be conducted by the organization during the summer of 1955.

A new treasurer was appointed, Charles Pearson.

New Directors Named For Aspen Festival

ASPEN, COLO.—The Aspen Festival has been reorganized as a non-profit organization under the name of Music Associates of Aspen, Inc., consisting of the Aspen Music Festival and the Aspen Music School. In the reorganization, the artists who make up the faculty have taken over the complete administrative responsibility for the festival and the school.

Hans Schwieger, conductor of the Kansas City Philharmonic, has been engaged as general music director. John M. Barnes has been appointed executive-secretary. New York offices of the Music Associates of Aspen are at 327 West 76th Street.

Golden Age Singers To Tour United States



The Golden Age Singers. From left, seated, Elizabeth Osborn; Margaret Field-Hyde, founder and director; René Soames. Standing, John Whitworth and Gordon Clinton

The Golden Age Singers, noted British group of five vocalists who perform music of the madrigal schools, will make their first American tour in the fall of 1955, under the direction of Columbia Artists Management, division of Copicus, Schang & Brown.

The group was formed and is directed by Margaret Field-Hyde, soprano; the other members are Elizabeth Osborn, contralto; John Whitworth, counter-tenor; René Soames, tenor; and Gordon Clinton, baritone. Their repertoire includes not only madrigals, canzonets and chansons of many schools, but extended works such as the Mass in Four Parts by William Byrd.

The organization was founded in 1950, when Miss Field-Hyde, a noted concert singer of music by Bach, Mozart, Purcell and other composers, invited the other four artists

to join her in carrying out a long-held intention. This was to present music of the madrigal schools in what she considered an ideal way, and with control coming from within the group. Miss Field-Hyde's colleagues had all distinguished themselves as soloists.

The first notable success won by the ensemble was during the Festival of Britain in 1951. Since then Golden Age Singers have toured all over Europe, also visiting Morocco and Algiers. A year after the founding, the singers were chosen to give the inaugural concert at the International Congress of Church Music in Bern. They have also broadcast frequently on the BBC and recorded for that organization all the madrigals in the famous Oriana collection, in preparation for the Coronation of Queen Elizabeth II in 1953.



Absent Friend

One of the most eager and excited members of the audience at Marian Anderson's recent operatic debut in "A Masked Ball" was not present in the Metropolitan Opera House at all! That warmest of well-wishers and long-time friend was Mae Frohman, associate of Sol Hurok, Miss Anderson's manager, who had the misfortune to be ill and confined at home on this momentous occasion. But she missed nothing, for she heard the whole tumultuous proceeding from beginning to end via a telephone tape receiver installed at her bedside.

That evening was, of course, a great moment for Mr. Hurok too, and another pinnacle of achievement in a career that he has guided with a masterful hand for nearly 20 years. In addition to being a great artist, Miss Anderson has, almost from the beginning, been a symbol and a protagonist of her race. In the latter role, she has won extraordinary victories over prejudices and conventions that had been stumbling blocks to Negroes in this country for generations.

One has only to remember the great stir created in 1939 when she was denied the use of Constitution Hall in Washington, D. C. The repercussion was universal, and the government quickly invited her to appear on the steps of the Lincoln Memorial on Easter Sunday. Later this event was memorialized in a mural on the walls of the Department of the Interior Building.

Another blissfully happy person was a small, elderly Negro lady who was backstage briefly before the performance. "It's beyond all my expectations", she said. "I had hoped and dreamed of it, and now it's happened. I'm grateful". She was Anna Anderson, Miss Anderson's mother.

Not Provincial

In refutation of the oft-repeated dictum that Italian opera houses are provincial in repertoire and that Italians persist in the notion that there is no opera but Italian opera, I would like to note a few facts of the current season at La Scala in Milan, which began early in December.

The repertoire includes 21 operas and seven ballets. Of the operas, only 13 are of Italian genre. In addition to such univer-

sal staples as Verdi's "La Traviata", "Falstaff", "Il Trovatore", and "La Forza del Destino"; Spontini's "La Vestale"; Donizetti's "L'Elisir d'Amore"; Mascagni's "Cavalleria Rusticana"; Puccini's "La Bohème"; and Bellini's "La Sonnambula", there are such matters as Rossini's "Il Turco in Italia", Mascagni's "Amica", Respighi's "La Fiamma", and a new work, "Il Giudizio Universale" by Vieri Tosatti.

For the rest, the Milanese will be treated to the French "David" of Milhaud and "Carmen" of Bizet; the German "Walküre" of Wagner and "Il Franco Cacciatore" ("Der Freischütz") of Weber; the Russian "The Fair at Sorochinsk" of Moussorgsky and Stravinsky's "Mayra"; the American "Porgy and Bess" of Gershwin; and (Italian-American, if you insist) "The Saint of Bleeker Street" of Menotti.

And there are few, if any, moth-eaten productions in this list. The works of Milhaud and of Tosatti will be world premieres. The Menotti will be the first performance in Europe, and the Gershwin the first performance in Milan. Of the older pieces, 14 (14!) are being given new mountings. Of the ballets, one is a world premiere, three are first times in Milan, and one is being restaged.

The principals for "Die Walküre", incidentally, are being imported from the north—Grace Hoffman (an American, by the way), Martha Mödl, Leonie Ryssanek, Wolfgang Windgassen, Hans Hotter, and Ludwig Weber. "Porgy and Bess" will, of course, be given by the Everyman Opera Company, from the United States.

You may be interested to know, too, that the *maestri concertatori e direttori* is headed by none other than Arturo Toscanini.

Historic Symbol

One might not think offhand that the story of the physical development of the piano and its predecessors would be a particularly significant social study, nor even a very important commentary on musical evolution. But Arthur Loesser has managed to prove otherwise in his witty, exhaustive and frequently engrossing book, "Men, Women and Pianos" (New York: Simon and Schuster. 654 pp. \$6.50), a weighty tome which I have been dipping into at intervals for several weeks past.

Arthur Loesser, as you know, is

an active concert pianist, head of the piano department of the Cleveland Institute of Music, and music critic for the Cleveland Press. His book is weighty only in physical bulk and the amount of research that went into it. Never heavy going for the reader, it is bright, urbane, sometimes irreverent and always entertaining. It is illuminating too for the great majority of people, musical or nonmusical, to whom it never has occurred to consider the piano as a historic symbol.

Beginning with the homeliest claviers (usually clavichords), which were combined household toys and souvenirs of distinction for 17th-century German burghers, and the much grander harpsichords that served similarly in the palace of princes, the author traces the progress of the little box of strings and hammers through the mutations of Cristofori, Stein, Broadwood, Erard and innumerable other contributors to its development right up to and including such famed American protagonists as Chickering, Steinway and Baldwin. The story of piano-making as a business, especially in this country, is in itself an absorbing saga with which few people probably are familiar.

Keyboard instruments, Mr. Loesser finds, have had significance far beyond their basic musical intent. They have been marks of bourgeois as well as princely prosperity; they had been centers of gravity for family life pretty consistently until the advent of radio and television; they notoriously provided a graceful and seemingly accomplishment for young ladies seeking husbands; they gave lucrative employment to legions of composers and arrangers of music "suitable to the home", and their size, shape, mechanism and decoration have more or less accurately reflected the material, as well as the intellectual and spiritual, civilization of the last 300 years.

Also, almost incidentally, one might think—they provided a medium through which many of the great composers found they could express themselves adequately. Indeed, the demands of these composers for ever great expressivity, greater volume and greater versatility led to the countless variations, extensions and gadgety innovations (some of them of a permanent soundness, others wildly freakish and meretricious), which have been infinitely more charac-

teristic of the development of the clavier than of any other instrument. From the beginning, the clavier (also read piano) has been an instrument that almost anybody could learn to play with satisfaction to himself and to others—the "satisfaction" derived largely from the fact that a sense of completeness could be obtained through the production of harmony as well as melody—a luxury unattainable on single-note instruments. This quality, perhaps more than any other, endeared the piano and its forerunners to hearth and home and made them the social institution they always have been.

Mr. Loesser has done a fine job, not only of writing but of research, in this engaging volume. He has achieved an intimacy combined with historical perspective and lightness of touch combined with real knowledge of his subject that make "Men, Women and Pianos" one of the most readable treatises on a seemingly unlikely subject to come my way in a very long time.

Happy Ending

Exigencies of touring include an experience of "The Song Masters", vocal quartet, who left their evening clothes behind them in an Ontario hotel. At their next stop they relayed their dilemma to the head of the local concert committee. She bade them hold their chafing souls in check for one hour.

At the end of that time they presented themselves at her home, and received sundry items of formal wear she had collected.

Everything went well at the concert except that John Patterson, first tenor, wore the jacket to the trousers sported by Ivar Larson, bass, and Jack Prigmore, second tenor, was the only one who boasted a suit all of which came from the same owner.

(P. S.—Their own togs later caught up with them via bus.)

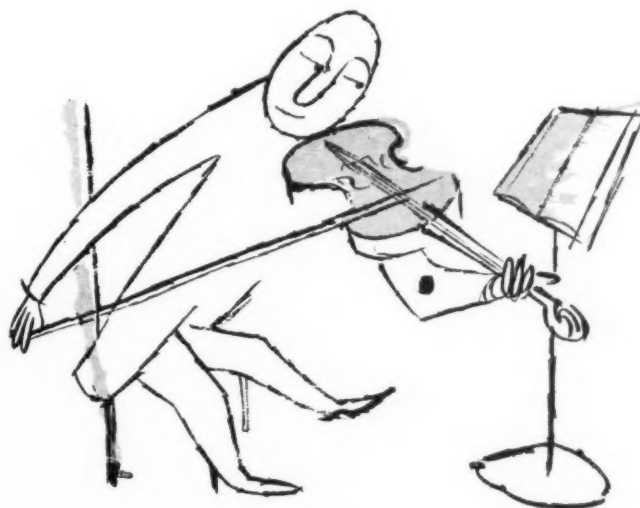
Trivia

Fascinating horizons open before the following advertisement, which appeared in the Jan. 15, 1955, issue of the *Saturday Review*:

"OUTSTANDING Personality induced with Voice Developer, exercising Lungs and Diaphragm. Write VOICE etc."

It is not quite plain whether the implications of this offer are that the personality develops with the lungs and diaphragm automatically, or solely with the aid of the Voice Developer, but in any case singers who may have felt that they were intellectually or emotionally inhibited or deficient can now take a deep breath of relief. What I would like to suggest is whether the reverse process might not work? Simply develop your personality (possibly through extensive travel, reading, and social work) and one day you may discover that your lungs are pumping like bellows and that your diaphragm is ribbed with steel!

Mephisto





The Transvaal Diamond, valued at \$400,000, and other gems adorn a favorite operatic ingenue

DILIGENT DIVA

Roberta Peters attained fame

after thorough preparation as singer

By ROBERT SABIN

"MISS PETERS, have you any high F's left?" The scene was the Metropolitan Opera House in 1950, where a young soprano, then practically unknown, was making an audition. She had been asked to sing the famous and formidable aria, best known by its German title "Der Hölle Rache", from Mozart's "The Magic Flute". And she had sung it, not once but twice and then three times and four times, as various conductors and other Metropolitan Opera functionaries appeared on the scene. By the time the sympathetic conductor asked her the question, it seemed to her that she must have sung it about eight times, but she still had plenty of high F's, to the obvious surprise and pleasure of her questioner.

To understand why, we must go back about seven years from 1950 to the beginnings of a training that must have had few recent parallels in thoroughness, inclusiveness, and careful planning. William Pierce Herman, Roberta Peters' teacher, friend, and advisor ever since she was at the age when most young American girls are just giving up dolls, had left nothing to chance. As he puts it, with a twinkle of amusement and of justifiable pride, "there was just about as much element of accident in Roberta's success as there is in the meeting of the two sections of a river tunnel, dug out from the New Jersey and Manhattan shores."

Assurance at Debut

As a matter of fact, it was not as the Queen of the Night that Miss Peters made her debut, but as Zerlina in Mozart's "Don Giovanni", which she sang on short notice on Nov. 17, 1950, a date that she will always remember with excitement. The assurance and musical ease she displayed at that performance (phenomenal in a young artist who had never appeared at the Metropolitan or any other opera house and who had never sung the role publicly) were possible only because she had been living, breathing, dreaming, and working endlessly at music for many years before her great opportunity came. She had been trained not merely to sing but to act, to declaim, to dance, and to explore the operatic and song literature on her own account, with expert help and advice.

Some years later, when she was asked to sing the role of Sophie in Strauss's "Der Rosenkavalier", again at the short notice that has almost become habitual with the Metropolitan (since it has become plain that she can face this type of ordeal with comparative equanimity), she took this totally different type of role in her stride without a quiver. The explanation lies not so much in the fact that she is a "quick study" with an excellent memory and alert musical understanding, or in her self-confidence. It lies in the fact that she learned



Roberta Peters makes up for one of her many appearances as Rosina at the Metropolitan

very early in life the secret of complete preparation.

When Miss Peters sang the role of Rosina in "The Barber of Seville", for instance, she knew not only her own part but all of the others—so well that she could cue them at need. She had studied not only Rossini's score but the Beaumarchais play upon which the libretto is based. (Mr. Herman recently gave her the original edition of the play in celebration of her appearance in the opera at the Metropolitan). Before she rehearsed the work on the stage she had been rigorously prepared for its every demand. To insure perfect ease and breath control during passages in which darting movement might be desired, Mr. Herman had her sing the aria "Una voce poco fa" while bouncing a medicine ball around the studio! Not only has Miss Peters studied ballet for years, but she has worked with the well-known gymnastic and physical expert Joe Pilates. All this to supplement the thoroughgoing series of body exercises that Mr. Herman gives to his vocal pupils.

The brilliant figurations of this and other soprano roles have no terrors for Miss Peters. Not only has she worked through such standard books of exercises and songs as Garcia's "Art of Singing", Duprez's "L'Art du Chant", Damoreau's "Metodo di Canto", and the Bordogni vocalises, but she has mastered instrumental studies such as Klosé's "Method for Clarinet" and books of flute exercises. Occasionally an orchestral player will compliment her on the instrumental suppleness of her voice and her ability to hold her own with a flute or clarinet obbligato in the orchestra. She explains that she has been through the same drill.

But a picture of Roberta Peters as a grim and studious young woman would be 100% inaccurate, even though music means more to her than anything else and she has aimed very high from her childhood. She is as pretty, as interested in life, as eager in manner, and as charming off stage as she is on. Success has neither swelled her head nor dimmed her am-



Pelleas and mistress enjoy a respite from concert and opera chores

bition to forge ahead in her artistic development. "Becoming successful really means that you are setting yourself new standards to live up to," she declares, and means it in all earnestness and simplicity.

From the days when she used to stand behind the rail, at first up in the remote perches of the balcony and later on the orchestra floor of the Metropolitan, Roberta knew in her heart what she wanted. A native New Yorker, her love of singing and her talents as a mimic had struck her parents, who were neither of them musicians or musically educated. She appeared on "kiddie shows" such as the Nick Kenny show, and in school her teachers always gave her a prominent role in the chorus and glee club performances.

Her grandfather, who had an excellent position at Grossinger's, a popular resort in the Catskills, had made the acquaintance of Jan Peerce, who used to sing there. He had asked Mr. Peerce to listen to his granddaughter some day, and give his opinion. The Metropolitan Opera tenor was so impressed by Roberta's abilities that he sent her when she was only thirteen to William Herman, who was to shape her development and career from that time on.

An All-Round Education

It was very fortunate for this sensitive and tremendously ambitious child that she came into the care of someone who was able to look ahead and to see to it that she had a fully rounded education. She was also extraordinarily lucky that her parents, hard-working people of modest circumstances, had absolute faith in her and in her teacher. In the years that followed they never became impatient or eager to exploit quick earning powers in their gifted child. They were willing to wait until Mr. Herman felt that she was ready, and when she turned down financially tempting Broadway offers about the time of her Metropolitan debut, her parents were wholeheartedly in

(Continued on page 15)

Revival of Spontini's *La Vestale* Launches La Scala Season

By PETER DRAGADZE

AFTER resting for a quarter of a century in the archives, Spontini's opera "*La Vestale*", a work in three acts with libretto by Etienne de Jouy, was unearthed, and had the cobwebs brushed off it, to open the 1954-55 season at La Scala.

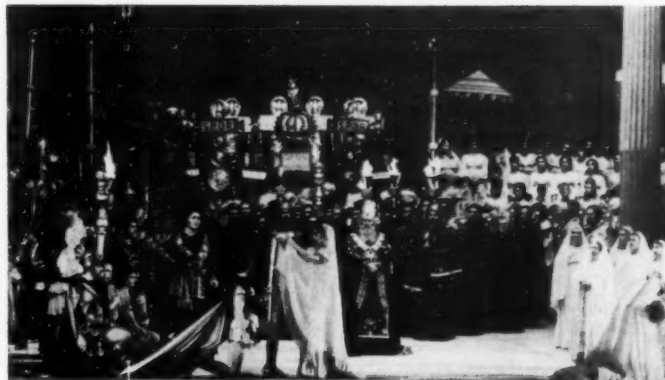
One of the first examples of the "grand opera" in Italy, it is not highly inspired. The composer's talent comes to light chiefly in the overture and in the second act; the major part of the music is static and represents an academic version of early 19th-century style in composition and orchestration.

The story is familiar to Americans who heard the work at the Metropolitan Opera when it was revived under Gatti-Casazza in 1925. It concerns the love of the Roman hero Licinio for the vestal virgin Giulia. True love triumphs in the end, despite her forbidding vows of chastity. The problem is solved by the intervention of the gods of Olympus, who come down to earth to make sure everything goes according to their plan. The plot is hard to take seriously and mostly provides an opportunity to display the pomp of ancient Rome.

Callas in Leading Role

Antonino Votto conducted with his customary precision, but with somewhat rigid tempos; in this instance, perhaps, a little more temperament would have been preferable. The singing on the whole was disappointing. Maria Callas, in the part of Giulia, distinguished herself as a musician and a tragic actress, but she lacked the sustained vocal power and velvet tones to make this an outstanding performance. Franco Corelli, tenor, making his debut at La Scala as Licinio, displayed notable talent as a singer, and was an actor with a fine stage presence. But his voice is still rather rough in quality, and his high tones might be more vibrant and secure. It is likely that, with more experience and maturity, he will gain greater polish and possibly achieve a brilliant career. Ebe Stignani as the Grand Vestal was magnificent, and won a personal triumph with her fine style and lovely voice. Nicola Rossi-Lemeni was a dignified and powerful High Priest. Enzo Sordello, who took the role of Cinna at the last moment, gave a reliable performance.

Somewhat compensating for the dry musical style was the production by Luchino Visconti, noted film and dramatic director. His expert and imaginative handling of the stage mitigated some of the



Coronation Scene from Spontini's "*La Vestale*". In foreground, from the left: Franco Corelli, Maria Callas, Nicola Rossi-Lemeni, and Ebe Stignani

boredom of the work. He maintained as great simplicity as possible in the production, with only the most necessary movements by the principals, and realistic groupings of the chorus. The only weak spot was in the finale, where he departed from the classical line to inject a certain revue-style gaudiness. Pietro Zuffi designed the excellent sets and costumes, which were simple and classical, save for the final scene. The opening performance attracted a brilliant public

and won a marked success—perhaps because the patrons could remain in the foyer much of the evening without missing a great deal, musically.

The following performances of Donizetti's "*L'Elisir d'Amore*" were enthusiastically received. Carlo Maria Giulini conducted with intelligence and grace. Giuseppe di Stefano portrayed the simple village youth Nemorino with ease and understanding, and was vocally quite adequate. Rosanna Carteri



Victor de Sabata and Toscanini chat during a rehearsal at La Scala

was a charming Adina, though some of her topmost notes were a trifle harsh. Italo Tajo, as Dr. Dulcamara, and Rolando Panerai, as the Sergeant, both gave correct readings of these amusing roles.

The sets, costumes and staging were all the work of Franco Zeffirelli. Although only thirty, he has produced some of the most artistic and tasteful spectacles in the Italian post-war theater. In "*L'Elisir*", the costumes harmonized perfectly with the picturesque scenery. His staging made the comic work seem full of vitality.

With Toscanini back in Milan, and often in attendance at dress rehearsals and premieres at his beloved La Scala, there has been an added incentive to all and sundry to raise the artistic standards of the theater, approaching the heights it enjoyed during his tenure as artistic director in the 1920's. This fact, together with Victor de Sabata's acceptance of the artistic direction, should result in some outstanding performances during the season. Even when my criticisms of the productions may at times sound severe, it is only because the very best is expected from La Scala, where the worst is nearly always superior to the better performances at less celebrated opera houses.

Houston Stirred by Fricisay Controversy

Houston
IN keeping with the terms of his original contract with the Houston Symphony Society, Ferenc Fricisay, the society's principal conductor, left in late December for a vacation in Europe. Until his return in March, the direction of the orchestra will revert to its associate conductor, Andor Toth, and a guest conductor, Milton Katims, director of the Seattle Symphony.

A few days before his departure, Mr. Fricisay was abruptly precipitated into the hottest controversy that Houston has seen in years. A series of dramatic and, it develops, unauthorized news reports in early December spelled out the simple fact that Mr. Fricisay and his employers were hopelessly at odds. Brought here as a 16-week guest conductor, Mr. Fricisay has been highly successful with the symphony's ticket-buyers, and many dared hope that he might accept a more permanent appointment

here. However, the premature news reports have been substantiated, and ensuing announcements from the Houston Symphony office leave little room for hope that Mr. Fricisay will be able to come to any terms whatever with the orchestra's board of directors.

In private conversation, the board members have been by no means unanimous in their rejection of the conductor, but collectively the board feels that it cannot accept his services under the terms of the "conditions" he has set forth; for his part, the young Hungarian conductor protests that his "suggestions" for changes affecting the orchestra's professional standing and capabilities were just that: "suggestions", not "conditions". When allowance is made for the language barrier that stands between the newcomer and his southeast Texas bosses, and the conspicuous absence of interpreters in their conferences, im-

partial observers might be inclined to give a measure of credence to both sides of this question.

In the meantime, the city's two most influential fine-arts reporters have taken opposing—and apparently final—stands on the matter, and the venom spent in this quarter alone leaves little hope that Mr. Fricisay could ever again work at peace in Houston.

As for the average ticket-holder, his is the most hopeless bafflement of all. He certainly seems to like Ferenc Fricisay and would like to hear more of his music. Also, he is keenly aware that for the third time in less than seven years, a conductor of the Houston orchestra has left town with no feeling but relief at being allowed to escape the town's musical life. The symphony patron seems to be taking notice, and it may be that he will soon learn to assert himself in these matters—that is, if it is not too late.

—WILLIAM RICE

OPERA at the Metropolitan

continued from page 3

ducting his second opera this season at the Metropolitan, gave a carefully co-ordinated and highly dramatic reading of the score, in which the distinctiveness of this music in the Verdian literature was fully realized.

Miss Milanov has rarely been in better voice for the soaring climaxes of Amelia's tragic airs. To a rather oblique role, she brought a passion and an incandescence that made every passage viable. Richard Tucker sang brilliantly and made a convincingly noble figure of the ill-fated Riccardo, who is variously supposed to be King of Sweden or Governor of Massachusetts, depending on which version of the opera is being performed.

Leonard Warren received an ovation for his "Eri tu" in the last act, but his embodiment throughout of the supposedly betrayed husband was weighed with a becoming dignity of voice and of bearing which made him a formidable, yet sympathetic, figure. In the role of Oscar, the page, Roberta Peters displayed not only her unflinching youthful charm, so well revealed in boy's costume, but a coloratura that, to these ears, is broadening out upon an ever-firmer foundation of volume and coloristic versatility that strongly suggests as yet uncalculated dramatic possibilities.

Nicola Moscona (Samuel), Norman Scott (Tom), and Calvin Marsh (Silvano) ably supported the principals and supplied several examples of good vocalism on their own account. Herbert Graf's staging was tastefully restrained, careful in detail and always interesting to look at.

Le Nozze di Figaro, Dec. 20

Two changes occurred in this repeat performance of Mozart's comedy. The scheduled one was the first performance by Fernando Corena of the role of Don Bartolo with the company. He presented a bustling, officious but essentially likable buffo character—a finely composed portrayal, and he sang with an eloquent command of vocal line. The unscheduled change was the substitution of Dolores Wilson, as Susanna, for Nadine Conner, who was indisposed. This was said to be her first appearance anywhere in the part. It provided a good test of her musicianship and ensemble feeling, as well as understanding of the exacting Mozartian idiom. Miss Wilson was a highly satisfactory vocalist. She presented an animated serving maid and lacked only in some of the warmer qualities and the radiant spirit of mischief that can vitalize this role completely.

Otherwise the cast was as before, and presented Frank Guarrera (Count Almaviva), Lisa della Casa (the Countess), Cesare Siepi (Figaro), Mildred Miller (Cherubino), Jean Madeira (Marcellina), Alessio De Paolis (Don Basilio), Gabor Carelli (Don Curzio), Lorenzo Alvary (Antonio), Vilma Georgiou (Barbarina), Maria Leone and Sandra Warfield (Two Peasant Girls). Fritz Stiedry again conducted a deftly animated and authoritative reading of the score. In the scene of the wedding, one could have dispensed with some of the choreographic lifts that the Spanish cavaliers gave to their ladies—anachronistic and inferior to the charmingly sedate fandango danced in the production a few years ago.

—R. M. K.



Act I, Scene 2 of "Un Ballo in Maschera". From the left, Marian Anderson as Ulrica, Richard Tucker as Riccardo, and Roberta Peters as Oscar

Andrea Chenier, Dec. 23

A major cast change in this performance of "Andrea Chenier", the season's fifth, involved Richard Tucker, who assumed the title role for the first time at the Metropolitan. Judging by his ease in the part, both vocally and dramatically, it would not have been difficult to imagine Mr. Tucker a veteran Chenier. He met the principal challenges of the score—the "Improvviso" in the first act and the aria opening the fourth act, as well as the second-act duet—with lustrous vocalism. It was only an occasional high note that otherwise failed to ring true. His portrayal had the appropriate youthful ardor, and while moderately restrained in the initial love scene, he invested the character with considerable accumulated force and heroic stature by the time the final curtain fell.

Others in the cast were Zinka Milanov, as Maddalena; Leonard Warren as Gerard; Rosalind Elias as Bersi; Herta Glaz, as the Countess; and George Cehanovsky, as Fleville. Lorenzo Alvary sang the role of Mathieu for the first time with the company. Fausto Cleva conducted.

—C. B.

Faust, Dec. 24

The Gallic Santa Claus of this Christmas Eve performance of "Faust" proved to be Pierre Montaux, who bestowed upon his audience the great gifts of lightness, taste and proportion. The audience itself did not seem to appreciate its good fortune; the level of responsiveness in the house suggested that many faculties that evening had foundered in a sea of eggnog.

This was a particular shame in the case of Nadine Conner, who sang her first Marguerite of the season. Miss Conner's voice is not a very big one; one could have wished for a little more volume in the Jewel Song, for instance. But it remains one of the most beautiful instruments at the Metropolitan. No other singing there this season has surpassed the exquisite clarity of Miss Conner's silvery tones, the finish of her phrasing and diction, or the way she steadfastly refused to sacrifice care of vocal production in the interest of mere sound. Moreover, the slender soprano's personality gave Marguerite a distinct characterization: she was shy and unassuming at first, infused with sudden feeling in the second act, movingly distraught in the third and fourth. Her performance was a finely scaled



Nadine Conner as Marguerite

crescendo up to Rolé Gérard's impressive transformation scene at the very end, when the sudden reversion to utter peace and simplicity made Marguerite appear genuinely transfigured.

One missed fervor in Giacinto Prandelli's more impassioned moments as Faust, such as in "A moi les plaisirs", but in the tender interludes of the garden scene his flexible tenor left nothing to be desired—and for a change Mephistopheles' slight-of-hand really did leave Faust a handsome young man.

—F. M.

Tosca, Dec. 25

The season's first performance of Puccini's "Tosca", on Christmas night, was thoroughly satisfactory if not distinguished. Licia Albanese's brilliant abilities as an actress ensured a vivid performance of the title role, and, although hers is not a Tosca voice, she saved her resources cannily for the climaxes, so that the tone carried through in them. There were many fine touches in her performance, such as the manner in which Tosca lured Scarpia towards her just before she stabbed him, and the handling of the difficult stage business in Act III, just before and just after Mario is shot.

George London's performance as Scarpia was the most impressive achievement of the evening. Once again, his superb diction; logical, consistent interpretation of character; and masterly stage deportment revealed the true artist. The voice, too, was rich and impressive, notably in Act II. Scarpia's attack upon Tosca on the couch was sufficiently realistic to shock the Victorians in the audience, although I remember a performance by the late Grace Moore and by Lawrence Tibbett about ten

years ago that put this one into the shade. What do people expect in such a situation—that Scarpia should indicate his burning desires by putting his hand on his heart and fanning himself? Unless it is plain that Tosca has good reason to be physically afraid of Scarpia, the whole act is ruined.

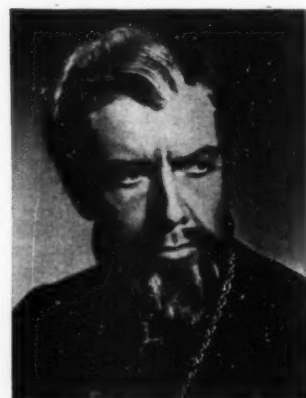
Eugene Conley replaced Jan Peerce, who was indisposed, as Cavaradossi. He sang with freshness and freedom, if not very excitingly. Most of the others in the cast were also familiar in their roles: Lorenzo Alvary, as Angelotti; Salvatore Baccaloni, as the Sacristan; Alessio De Paolis, as Spoletta; Clifford Harvuot, as Scarpione; and Margaret Roggero, as the Shepherd. Calvin Marsh appeared for the first time at the Metropolitan in the role of the Jailor.

Fausto Cleva and the orchestra were in good form, and the passage depicting morning in Rome at the beginning of Act III had some delicate sonorous effects, although the bells were a little too loud. In Act II, Mr. Cleva provided Miss Albanese and Mr. London with an emotionally intense accompaniment for their dynamic acting and singing.

—R. S.

Don Carlo, Dec. 27

With this performance, Delia Rigal returned to the role of Elizabeth of Valois, which she had recreated for the revival of "Don Carlo" in 1950 and in which she made her Metropolitan debut. Eleanor Steber was originally listed to sing the part, but became indisposed, and Miss Rigal replaced her at the last moment. Since she had sung it often, Miss Rigal knew her role thoroughly, but the unscheduled nature of her appearance probably accounted for a certain cautiousness in movement and singing that had not been characteristic of her performance in the past. Beyond that, the portrayal was as striking as ever, physically beautiful, royally tragic in



Jerome Hines as Philip II

demeanor. Miss Rigal has made notable strides in her vocalism, and her singing this night was almost consistently smooth, without any of the tones flying out of focus. Her phrasing had lost none of its spaciousness, and in her great last-act scene she sang with the nobility and emotion that is so stirring.

Jerome Hines sang his first Philip of the season. It is one of his best roles; his characterization has increased steadily in depth of understanding, and his beautiful voice is at its most resplendent in this music. His singing of "Ella giammai m'amò" had a deservedly enthusiastic reception.

Others in the cast were Richard Tucker (Carlo), Robert Merrill (Rodrigo), Paul Schoeffler (Grand Inquisitor), Louis Sgarro (Friar), Blanche Thebom (Eboli), and Vilma Georgiou (Theobald). Fritz Stiedry's conducting had its customary thoughtfulness, and he built the scene before the cathedral into a more satisfactory climax than usual.

—R. A. E.

(Continued on page 23)

“5 artists singing as an ensemble which
was as near perfection as one could ask.”

BELFAST NEWS LETTER

The

Golden Age Singers

OF LONDON

DIRECTED BY MARGARET FIELD-HYDE

MARGARET
FIELD-HYDE

ELIZABETH
OSBORN

JOHN WHITWORTH

RENÉ SOAMES

GORDON CLINTON



MADRIGALS

MOTETS

CANZONETS

BALLETS

CHANSONS

An excursion into a new world of musical delight and exquisitely rendered art

LONDON

So supple was their rhythm, so lively their interpretation, so true their intonation and chording, that with their performance the Golden Age was not only reviewed; it was revived.

The Times

BERLIN

A few years ago the soprano Margaret Field-Hyde founded in London the group called the Golden Age Singers, who now make the English Madrigal known throughout the world. They have reached an ideal and wonderful unity, and with it bring as pure and supple singing as is to be found.

Der Tag (The Berlin Festival)

PARIS

The ensemble compels our admiration . . . With each new madrigal the wealth of experience and artistic achievement of the Golden Age Singers became more apparent.

Cette Semaine

MILAN

We have perhaps never heard the madrigals of Marenzo and Monteverdi so wonderfully interpreted in their own tongue. . . . A Brilliant success.

Il Corriere della Sera

We are not confronted with just another chorus, but by five singers united to sing madrigals and canzonets, and who do it like a string quartet, that is as great artists, as stylists, as exquisite interpreters and as musicians of the first rank.

Il Popolo

FIRST AMERICAN TOUR — FALL 1955 — UNITED STATES AND CANADA

Now Booking

COLUMBIA ARTISTS MANAGEMENT • PERSONAL DIRECTION: COPPICUS, SCHANG & BROWN

113 West 57th Street, New York 19, N. Y.

ORCHESTRAS in New York

Bruckner's Seventh Conducted by Walter

New York Philharmonic-Symphony, Bruno Walter conducting. Joseph Szigeti, violinist. Carnegie Hall, Dec. 23:

Overture to "Iphigenia in Aulis". Gluck
Violin Concerto in G minor. Bach
Andante for Violin and Orchestra. Bartok
Symphony No. 7 Bruckner

Mr. Walter stood squarely at the head of the Philharmonic in leading orchestra and audience alike through this exacting program. It is not often that one hears an entire program of "expressive" music such as this, un-



Joseph Szigeti

relieved by any lyric or humorous strains. Some of the most personal and intimate revelations of these composers were at Mr. Walter's disposal, and he translated them with great integrity and power.

The Gluck overture was taken with a moderation of tempo that was perfect for this spacious music. Mr. Walter, by refusing to scale the tempo of the Grave sections to that of the Allegro passages, as is so often done, struck a mean of performance in which the contrasts of mood seemed to grow from the score and in which the full majesty of the work was realized.

Although Mr. Szigeti's conception of the Bach G minor Concerto is glorious, his performance on this occasion marred the first movement with insecurities of tone. His earnest playing failed to convey its usual impression until the last movement, when Mr. Szigeti gave the concerto the spirited and concise treatment it demands. His performance of the early Bartok Andante, which is a kind of Magyar *de profundis*, deeply romantic and unmarked by dissonant nay-sayings, was technically perfect and revealed a deep sympathy with the intentions of the composer.

The monument of the evening, as was expected, was Mr. Walter's performance of the Bruckner Seventh Symphony. He conducted with a relentlessness and determination that seemed to make clear even the obscurer passages of this apocalyptic music; whatever immense visions were present in the germination of this work seemed to be attainable through Mr. Walter's reading. The effect on the audience of this immense, not always successful, piece was tremendous, Mr. Walter being called back to the stage seven times amid repeated bravos. —J. S.

Kostelanetz Leads Gershwin Program

New York Philharmonic-Symphony, Andre Kostelanetz conducting; Eugene List, pianist. Carnegie Hall, Dec. 25:

GERSHWIN PROGRAM
"An American in Paris"; "The Man I Love"; "Rhapsody in Blue"; "Cuban Overture"; "Symphonic Picture of 'Porgy and Bess'". (Robert Russell Bennett, arranger)

Christmas night was celebrated with appropriately gay fare by the Phil-

harmonic, with Mr. Kostelanetz conducting the final one of his three special Saturday night programs, which next season will be extended to four. After opening the program with "An American in Paris", the conductor led an orchestral version of "The Man I Love", smoothly performed, with the danceable quality for which the conductor is popular.

Eugene List gave a clear and well-defined line to the solo part in the "Rhapsody in Blue". The opening was beautifully articulated, and his rhythmic ingenuity contributed impetus to the work. The orchestra returned later to give the "Cuban Overture" with sparkling vivacity and a dynamic climax. The players excelled in the "Symphonic Picture of 'Porgy and Bess'". So enthusiastic was the sold-out house that encores were added by the orchestra—"Bess, Where Is My Bess?" from "Porgy and Bess", "Fascinatin' Rhythm" (the latter work repeated at the close), and "Strike Up the Band". —S. D.

Bruno Walter Ends Philharmonic Engagement

New York Philharmonic-Symphony, Bruno Walter Conducting. Joseph Szigeti, violinist. Carnegie Hall, Dec. 26, 2:30:

Symphony No. 39, in E flat. Mozart
Violin Concerto No. 5, in A. Mozart
"Till Eulenspiegel". Strauss
Prelude to "Die Meistersinger". Wagner

For this final concert with the Philharmonic this season Mr. Walter chose a program that perfectly complemented his podium personality. One is perhaps accustomed to hearing Mozart conducted most pleasingly in a French manner, all dryness and style, but he was after all an Austrian, and the warmth and sentiment gained by the two opening selections under Mr. Walter's baton more than compensated for the occasional lack of crispness in tempo and attack. A Viennese approach suited the E flat symphony especially well, since this thoroughly wonderful work is too often treated rather superficially as a mere predecessor of the dazzling G minor and C major symphonies.

Joseph Szigeti joined Mr. Walter as soloist in the Violin Concerto, K.219, adding a touch of Magyar spice to the dish that was particularly apposite in the concluding Rondo, with its Hungarian and Turkish elements. Mr. Szigeti's style is a very distinctive blend of vibrato and virility under the control of a strong intellect. His technique is close to flawless, which is fine for Mozart; he has a horror of softness, which may not be. At any rate, the violinist's reading was clean, vigorous and formidably exact, and the capacity audience gave him its approval without stint.

To conclude, Mr. Walter led magnificent renditions of the Strauss and Wagner gems. The "Meistersinger" prelude glowed with ardor, and the portrait of Till Eulenspiegel was almost heroic instead of impudent. —F. M.

Ormandy Conducts New Persichetti Symphony

Philadelphia Orchestra, Eugene Ormandy, conductor. Nathan Milstein, violinist. Carnegie Hall, Dec. 28:

"Water Music" Suite Handel
(Arranged by Eugene Ormandy)
Fourth Symphony, Op. 51 Persichetti
(First New York performance)
Violin Concerto in A Minor Dvorak

Vincent Persichetti's Fourth Symphony was introduced in the Phila-

delphia Orchestra's fourth Manhattan appearance of the season. The work has qualities of craftsmanship, although on the whole it presents a rather episodic texture. Among its movements, the Andante is genially melodious, and the Allegretto has a vivacious, dancelike pattern, while the finale is of a propulsive and animated quality. The score was marked more by competence than by great depth of emotion. The performance was naturally expert, as was that of the sections from Handel's "Water Music".

Nathan Milstein, marking his 25th year before the American public, played the Dvorak Violin Concerto with a glowing yet refined tone, and with a consummate feeling for the structure of this poignant and melodious score. The audience's reception was enthusiastic. —A. R.

Morini Soloist In Beethoven Concerto

New York Philharmonic-Symphony, George Szell conducting. Erica Morini, violinist. Carnegie Hall, Dec. 30:

BEETHOVEN PROGRAM
Overture "Leonore" No. 3;
Symphony No. 8;
Violin Concerto

The size of the audience at this concert was convincing proof that Beethoven can still draw a good house without the lures of novelty. Erica Morini gave an eloquent performance of the solo part in the Violin Con-



Erica Morini

certo. Her playing was nobly and straightforwardly felt, which is perhaps the most important quality demanded of the interpreter in this tried-and-true masterpiece. Some of the nuances were debatable, but the great consecutive line for the violin was projected. The cadenzas seemed a bit old-fashioned. Mr. Szell conducted authoritatively, and the orchestra was perfectly disciplined.

The "Leonore" Overture was soberly and clearly played, and the Eighth Symphony sounded crisp and incisive. One might have asked for more dramatic impact in the overture and a lighter touch in the symphony, but the performances were solid and in the classic tradition. After the concerto, Miss Morini was warmly applauded; few artists have so gracious a stage personality or so simple an approach to their work. —A. R.

Miss Morini was heard on Sunday, Jan. 2, in the Mendelssohn Concerto in E minor, bringing her considerable technical finesse to bear in a performance that was vigorously outspoken, yet sensitively colored. Also included were the "Leonore Overture" No. 3 and the Eighth Symphony of Beethoven, held over from the Thursday evening program, and a spirited "Ride of the Valkyries" from "Die Walküre". —C. B.

Zeitlin and Gilberg Appear With National Orchestral Association

The National Orchestral Associa-

tion, Leon Barzin, conductor. Ellen Gilberg, pianist; Zvi Zeitlin, violinist. Carnegie Hall, Jan. 4:

"Comedy Overture" Svend Erik Tarp
(First American performance)
Piano Concerto in C major Svend Erik Tarp
(First American performance)
Piano Concerto, K. 491 Mozart
Violin Concerto in D major Beethoven

Featured in this program by the training orchestra of the National Orchestral Association were the first performances of two works by the contemporary Scandinavian composer Svend Erik Tarp. Both works are couched in an unduly safe academic idiom. The workmanship that has gone into them is undoubtedly considerable, but even within the range of the composer's essential conservatism, it too is rather unadventurous. The "Comedy Overture" sounds like everything its title has come to suggest; the piano concerto throws itself idiomatically all over the keyboard in the manner that everything the phrase "piano concerto" has come to suggest. Ellen Gilberg played the work with apparent relish; the Mozart piano concerto that followed she did nicely by.

Zvi Zeitlin's reading of the Beethoven Violin Concerto was well considered and given with considerable preciseness and animation of tone. One could have wished for a more probing performance but scarcely a more reverent one. Mr. Barzin led his orchestra with his customary strength and sureness throughout the entire program. —W. F.

Theodore Thomas Orchestra Carnegie Recital Hall, Jan. 4

The Theodore Thomas Orchestra, consisting of eight strings and a harpsichord, was led by Richard Schulze and his wife, Theodora, in the first of three concerts devoted to Baroque music. The Schulzes both made solo contributions as recorder players, and Mrs. Schulze was solo oboist and harpsichordist in works by Handel and Telemann. —N. P.

Arrau Plays Chopin Concerto With Philharmonic

New York Philharmonic-Symphony, George Szell conducting; Claudio Arrau, pianist. Carnegie Hall, Jan. 6:

Overture to "The Bartered Bride" Smetana
Concerto for Piano and Orchestra Chopin
Symphony No. 4, E minor Brahms

Mr. Szell concluded his present guest series with a traditional program, played with breadth and dramatic power. The Smetana overture was marked by a rigid adherence to rhythmic plan, rather than lightness or great flexibility. On the whole, this was a reading more imposing than ingratiating.

In the Chopin concerto, Claudio Arrau (who will give a complete cycle of that composer's works in London later this season) performed with color and poetry, as well as a phenomenal technical control. The pianist's prowess was particularly notable in the concluding Rondo, which was in the grand manner. The accompaniment at moments had overly stern and martial accents. There were many recalls for the soloist and conductor.

The Brahms Fourth Symphony, with its long-breathed phrases and rich, threnodic coloring provided the conductor with a work suited to broad treatment. It was a pleasure to hear the Philharmonic's rich string section (Continued on page 23)

PERSONALITIES

IN recognition of his distinguished achievement in fostering and encouraging American music and American composers, the American Composers Alliance presented their Laurel Leaf Award to **George Szell** during a reception at the Hotel Dorset in New York on Jan. 3. In the past season, Mr. Szell and the Cleveland Orchestra performed more scores by contemporary American composers than were performed by any other major orchestra. . . . Another honor was bestowed upon **Robert Whitney**, who was named Louisville Man of the Year for "encouraging new composition, for his constant, progressive development of the Louisville Orchestra, and for making that orchestra's music known and respected across the nation".

Julian Olevsky scored in his recent appearances with several major Scandinavian orchestras, being hailed by the press in Copenhagen as a "violinist in the master class", and in Helsinki having "played himself right into the hearts of the audience".

Roberta Peters has announced her engagement to Bertram Fields, executive director of the Hatfield Hotel chain, with the wedding date being set for some time in July. (See page 10).

Claramae Turner had quite a shock before going on stage at Boston's Symphony Hall last month for the last of four appearances with the Boston Symphony. The contralto had just heard news of the damaging earthquake centering in her hometown of Eureka, Calif., where her family still lives. After the concert she heard they were safe, but somewhat shaken.

Aaron Rosand replaced **Yehudi Menuhin** as soloist with the Indianapolis Symphony early this month, in concerts planned as part of the Jewish Tercentenary. The violinist leaves shortly for an extensive tour abroad, making his European debut. . . . The indisposed Mr. Menuhin was also replaced in subsequent concerts with the Cleveland Orchestra by **Joseph Fuchs**.

Ruggiero Ricci, who has just left on his annual European concert tour, will appear as soloist with the Berlin Philharmonic, the Haarlem Philharmonic, the Royal Philharmonic of London, and the Padeloup Orchestra in Paris during this trip.

Rudolf Firkusny, who recently arrived home from an extensive three-month European tour, has already started his annual coast-to-coast tour. In addition to scheduled recital engagements, he will make solo appearances with orchestras in San Francisco, Pittsburgh, and other cities.

Mr. and Mrs. Maurice Wilk announce the birth of a son, Christopher. Mrs. Wilk is Norma Waldon, concert manager.

George London has received the title of "Kammersänger" from Austrian President Theodor Koerner.



Tito Schipa, with his wife, **Diana**, and his son, **Titino**, in Lecce, Italy, the noted tenor's home city



Mr. and Mrs. Nicanor Zabaleta and their son, **Pedro**

Nicanor Zabaleta returned recently from a fifteen-week tour of Europe, where he played 42 concerts and recitals. He introduced Milhaud's new Harp Concerto at the Venice Festival last September, and later played the same work with radio orchestras in Hamburg and Stockholm. He was heard in works by Handel and Saint-Saëns with orchestras in Salzburg and Genoa. In Bergen, Norway, he played a Concertino by Germaine Tailleferre. Other cities in which he gave recitals were London, Paris, Vienna, and Berlin. He has been engaged for solo appearances with the Berlin Philharmonic next season.

Helen Phillips has been engaged to sing in a performance of Beethoven's Ninth Symphony with the St. Louis Symphony. She recently appeared on six hours' notice in place of Phyllis Curtin, who was indisposed, in a full recital program of the University of Delaware.

Roberta Peters

continued from page 10

agreement that she should remain true to her highest ambition.

Shortly after she began studying with Mr. Herman, in 1943, she was taken out of school, with the enthusiastic consent of her teachers, who realized that she would develop more rapidly and more healthily if the main emphasis was put upon her musical training and if her other academic work was fitted into an artistic pattern of living and working. Mr. Herman, who had lived in Europe for about fifteen years, had collected a huge library of recordings and of treatises on singing, biographies of singers, and other source materials. Into these Roberta plunged, and he remembers coming home in the evening many a time and seeing a sleepy-eyed girl come down the stairs from the library, after hours of listening to Tetrassini records or reading the life of Jenny Lind, or browsing through books about opera. "Roberta, are you still here?" he would exclaim, and she would explain that she had become oblivious to the passage of time while listening to some great voice of the past, or imagining herself taking part in the exciting world of Mozart, Verdi, Rossini, or Bellini.

From the first, Mr. Herman saw to it that she learned languages and literature from experts. She spent many happy hours in Italian conversation with Antonietta Stabile, who was a "mamma spirituale" to her. With this teacher and friend she read "La Divina Commedia" of Dante and other classics of Italian literature, as well as modern novels, plays, and poetry, besides working on Italian repertoire. From Leo Rosenek, accompanist and coach of the cele-

brated Elisabeth Schumann, she obtained priceless information about German language and song.

Another wise step was the banishment of personal feelings from the studio. "You must not be hurt by what I tell you," insisted Mr. Herman. "Outside of this studio we are human beings with human vanity and pride, but here we are abstractions, teacher and pupil, both interested in music and both anxious to achieve as much as we can." Consequently, Roberta learned to take comment and criticism in a relaxed and modest way, training that has proved inexpressibly helpful in later years at the opera house, where there is no time for "temperament".

Interestingly enough, Mr. Herman never encouraged her to think of herself as a vocal acrobat or a specialist in coloratura roles. He feels that too much emphasis has been put upon the purely coloratura aspects of certain roles, and he is too good a musician and too sensible a man to have much interest in "bird-brained" singers. When Roberta first came to him for an audition, she sang "Ah fors' è lui" from "La Traviata", and he remembers saying to himself: "It will be a good many years before you get a chance at that again, my child!" He put the emphasis from the beginning upon the cantabile style, and the day when he felt his strongest conviction that Roberta had profound musical feeling and instincts was not when she whisked through a bravura aria for him but when she sang a Scottish folksong, "Bonnie Sweet Bessie", with tender feeling and an exquisite pianissimo A flat.

It is on record that Lind, Patti and other famous virtuoso singers scrupulously practised in the lower range, and Mr. Herman always worked through the whole of Roberta's voice, instead of capitalizing on a few high tones. To this day, she practises Bach and the more trans-

parent and lyrical arias of Bellini and others religiously.

When Roberta reached the Metropolitan, more than one conductor remarked upon her freedom from many of the common physical handicaps to singing. This was especially true of that muscular tension and strangled production that result from what physiologists call "spread of energy". Mr. Herman was careful to eliminate years before she made her debut any possibilities of her being beset by this. A singer who stands upon the stage of the Metropolitan and senses that yawning cavern beyond the footlights is apt to strain every nerve to sing (or yell!) loudly. Yet in so doing he defeats himself, for he nearly paralyzes himself and prevents any clear projection or resonance. Sounds that are nervously hurled from the mouth and throat are both unlovely and ineffective. Roberta had stood upon the Metropolitan stage countless times before she sang there, and as to forcing her voice, she had been carefully trained not to give everything her voice was capable of in the first five minutes. To this day, she retains her faith in correct vocal production and as beautiful a tone as possible rather than the "locomotive whistle" school of operatic singing. "Don't be upset, if they tell you at first that your voice sounds small", Mr. Herman admonished her, "it will grow, if you let it, and they will change their minds."

At an age when many of her compeers are just beginning to get a toe-hold in the professional world, Roberta Peters has achieved a phenomenal popularity. But the most gratifying, the most reassuring thing about it all is that she won it honestly with great talent and selfless hard work. And no one could talk with her for five minutes without realizing that she has the humility of a true artist. She is just as eager as ever to learn, to grow inwardly.

LETTERS

to the editor

TO THE EDITOR:

I would like to crab, just a little. I wish your staff of critics would be more disposed to review broadcast performances of the Metropolitan Opera and the Philharmonic-Symphony more in detail. More often than not, I guess, the broadcasts are repeats of previous performances, but we don't hear those, and after listening to a particularly fine broadcast performance, or one that to me has not been up to standard, I would like to know what the critics think about it. It is very disappointing to read: "The program was repeated at the regular Sunday concert", or such-and-such-an-opera "was repeated for the following broadcast with the following minor changes in cast, etc." Last spring I could hardly wait until the issue of MUSICAL AMERICA with the review of the "Parsifal" broadcast would arrive. To me it was a transcendent performance, with one of my favorite artists, Hans Hotter, singing Gurnemann here for the first time. It seemed to me that was worthy of special attention. The review informed us that the opera was repeated with the same cast as the previous performance except for Hans Hotter, "who sang Gurnemann for the first time". Surely, something better than that was due. I know it gets to be an old story with the critics, and that they have to listen to a lot of mediocre and some downright bad performances, but after all, it's their job. Even symphony performances vary a lot in technical presentation as well as in spirit, and opera must vary infinitely more, even with identical casts and conductors. . . .

Well anyhow, a very happy New Year to you all.

Mrs. W. C. HANNA
West Linn, Ore.

Mrs. Hanna's point is well taken. However, it is for reasons of magazine space and not because repeat performances are an "old story" with our critics that such performances go unreviewed. There are

just too many musical events in New York, and repetitions are obviously the first to be omitted.
—THE EDITOR.

Fulbright Program Reviews of Broadcasts

TO THE EDITOR:

Since there are two sides to every story we know that MUSICAL AMERICA would want to print some statement closely reflecting the Fulbright situation as it truly exists in Italy, more specifically the Opera Program. A Miss Cynthia Jolly had a letter printed in your columns, on Nov. 15, 1954, which we're sure disseminated a great deal of misinformation concerning the program.

We feel qualified to comment on this letter, since we were closely associated with the Fulbright program at that time.

Miss Jolly mentions, "the systematic study of Italian roles" which "is little short of a gift from the Gods". The Fulbright students landed in Italy Sept. 22, 1953. A formal operatic training program was not begun until the end of November, and this program consisted of one and one half hours of vocal coaching a week. In February, an additional four hours of classroom stage coaching was instituted. But it was not until May, when the opera to be sung at Spoleto had been decided upon, that the vocal coaching was increased, and this increase was merely a coaching period for the opera to be sung. What we wish to convey in this summary of facts, is that the Fulbright musical program was never integrated to the extent that it could develop the potentialities of even a beginner.

As for Miss Jolly's reference to the selection of students, we would like to suggest that the Fulbright Commission consider the problem of more adequate training for the students that it does send over.

In conclusion, we would like to avoid the lack of cogency which Miss Jolly's letter exhibited; our point is, as mentioned above, that the Fulbright Operatic Program needs a basic overhauling, from beginning to end.

SUZANNE SHOLES
DONALD CHIPMAN
New York, N. Y.

What They Read 20 Years Ago

1935



Scenes in New York City Hall in 1935 when Mayor Fiorello LaGuardia called a meeting of his Municipal Art Committee of 135. Above, from left, Ignace Hilsberg, John Erskine, Walter Damrosch, and Walter W. Naumburg. Right, Mayor LaGuardia and Mrs. Henry Breckinridge



Just as Well To Be Brief

Amidst scenes of enthusiasm equalled only in recent years by those at the premiere of Boito's "Nerone" at La Scala, Pietro Mascagni's opera of the same name had its world premiere there on Jan. 16. Mascagni, working on the opera since 1892, was greeted with a furore of applause when he stepped to the conductor's stand, and was recalled to the stage five times after the first act and six after the second. . . . The opera is in three acts and four scenes, with no prelude, the curtain rising after a few quick chords in the orchestra. . . .

Generous Diva Passes

Marcella Sembrich died at her home in New York on Jan. 11 after an illness of several months. . . . Lucia was the role in which she made her debut in Dresden, London and New York, and she sang more than 35 parts, many florid ones, in her career. . . . After the San Francisco fire in 1906, in

which the opera company, then on tour, was caught, she gave a concert that netted more than \$10,000, which was divided between the orchestral players, the chorus and technical staff. . . .

He Come To Stay

One of the guest conductors of the Los Angeles Philharmonic will be Alfred Wallenstein, who will lead a pair of concerts on Feb. 7 and 8, while Otto Klemperer is in the East, conducting the Philadelphia Orchestra. Mr. Wallenstein . . . will fly to and from the Coast in order not to be absent from his post as first cellist of the New York Philharmonic-Symphony for more than a week. . . .

No Dice

A cable message from Europe that Toscanini has disapproved the proposed merger of the New York Philharmonic-Symphony with the Metropolitan caused the abandonment, at least for the time being, of these negotiations.

MUSICAL AMERICA'S REPRESENTATIVES

United States

ATLANTA: Helen Knox Spain, Atlantan Hotel.
BALTIMORE: George Kent Bellows, Peabody Conservatory.
BUFFALO: Berna Bergholtz, Buffalo Public Library.
BOSTON: Cyrus Durgin, Boston Globe.
CHICAGO: Louis O. Palmer, 5427 University, Apt. 3A.
CINCINNATI: Mary Leighton, 506 East Fourth St.
CLEVELAND: Eleanor Wingate Todd, 1978 Ford Dr.
DENVER: Emmy Brady Rogers, Rocky Mountain News.
DETROIT: Richard Fandel, 325 Merton Rd.
HOUSTON: William Rice, 4316 Mildred, Bellaire, Tex.
KANSAS CITY: Blanche Lederman, Newbern Hotel, 525 East Armour Blvd.
LOS ANGELES: Dorothy Huttenback, Business Manager, 432 Philharmonic Auditorium.
Albert Goldberg, Correspondent, Los Angeles Times
MILWAUKEE: Frank H. Nelson, 1517 North Franklin Place.
MINNEAPOLIS: Paul S. Ivory, Department of Music, University of Minnesota.

NEW ORLEANS: Harry B. Loeb, 2111 St. Charles Ave.

PHILADELPHIA: Max de Schauensee, Philadelphia Bulletin.

PITTSBURGH: J. Fred Lissfelt, 1515 Shady Ave.

ST. LOUIS: Charles Meneses, St. Louis Post-Dispatch.

SAN FRANCISCO: Marjory M. Fisher, Alexander Hamilton Hotel.

SEATTLE: Maxine Cushing Gray, The Argus.

WASHINGTON, D. C.: Theodore Schaefer, National Presbyterian Church.

Foreign Countries

ARGENTINA: Enzo Valenti Ferro, Buenos Aires Musical, Paso 755.

AUSTRALIA: W. Wagner, 10 Beach Road, Edgecliff, Sydney.

Biddy Allen, 21 Tintern Ave., Toerak, S.E. 2, Melbourne.

AUSTRIA: Max Graf, 9 Wilhelm Exnergasse 30, Vienna.

BELGIUM: Edouard Mousset, 54 Rue du Trone, Brussels.

BRAZIL: Herbert J. Friedmann, Caixa Postal 971, Rio de Janeiro.

CANADA: Gilles Potvin, 7387 St. Denis St., Montreal.

Colin Sabiston, 200 Cottingham St., Toronto.

DENMARK: Torben Meyer, Berlingske Tidende, Copenhagen K.

ENGLAND: Cecil Smith, London Daily Express

FRANCE: Christina Thoresby, 76 Ave. de la Bourdonnais, Paris 7e.

GERMANY: H. H. Stuckenschmidt, Berlin-Tempelhof, Thuyring 45.

Everett Helm, Mohlstrasse 9, Stuttgart.

HOLLAND: Lex van Delden, Moreelsestraat 11, Amsterdam.

ITALY: Reginald Smith Brindle, Via Marconi 28, Florence.

Peter Dragadze, Via Mulino delle Armi 25, Milan.

Cynthia Jolly, Via dei Gracchi 126, Rome.

MEXICO: Peggy Munoz, Protasio Tagle 69-8, Colonia Tacubaya, Mexico, D. F.

PORTUGAL: Katherine H. de Carneyro, 450 Rua de Paz, Oporto.

SCOTLAND: Leslie M. Greenlees, The Evening News, Kemsley House, Glasgow.

SPAIN: Antonio Iglesias, Avenida Reina Victoria 58, Madrid.

SWEDEN: Ingrid Sandberg, Lidings 1, Stockholm.

SWITZERLAND: Edmond Appia, 22 Rue de Candelle, Geneva.

RECITALS in New York

Claremont Quartet Town Hall, Dec. 20 (Debut)

The Claremont Quartet (Marc Gottlieb and Alfredo Pignotti, violins; William Schoen, viola; and Irving Klein, cello) made its debut in a varied program. Works by Schubert, Stravinsky, Bloch, and Beethoven gave ample opportunity for the newly formed group to demonstrate its command of differing styles.

Mr. Gottlieb's violin was the guiding spark for the playing, and if the other members of the ensemble seemed at first too much in the background, with a resulting loss in ensemble texture, this defect was largely remedied in the latter part of the program. On the whole, the group was remarkably cohesive, and their phrasing and intonation achieved a professional unity.

Their musicianly attitude was apparent from the first bars of Schubert's Quartet, Op. 125, which opened the program. A Schubertian combination of quiet grace and deep feeling was notably realized, especially in the Allegro moderato of the first movement. The somber and brooding Bloch Quartet No. 3 which followed was performed in a way that vividly revealed its musical character. The viola and cello, submerged somewhat in the preceding Schubert, here asserted themselves in lending dynamic balance to the group. After a sprightly and rhythmically unified performance of Stravinsky's "Concertino for String Quartet", Beethoven's Quartet, Op. 95, benefited greatly from the steadily improving tone quality of the ensemble. This difficult work, perhaps more than any other chosen, revealed the essential seriousness and promise of these young musicians.

—J. S.

Hampton Noland, Composer-Pianist Carnegie Hall, Dec. 21 (Debut)

Mrs. Noland, born in Virginia and resident in Houston, Tex., offered a solo program of her works in an original form, which she called "modern American music" and which is played only on the black keys. Her compositions bore descriptive titles: "Opus 29, No. 1", "Travelogue", "Bells of New Orleans", "Waltz", "Texas Suite", "Summer Storm" (the first part for left hand only, the second for right hand), "Sports Suite", and a cryptic item called "Hurry, Hurry, Hurry".

—R. M. K.

Eugene Haynes, Pianist Town Hall, Dec. 22 (Debut)

Mr. Haynes, who studied with Katherine Bacon, won the Loeb Prize at the Juilliard School, and had further study with Nadia Boulanger in Europe, has appeared as soloist with the American Youth Orchestra and the St. Louis Symphony. He is gifted with considerable musical intelligence and technical ability, but on this occasion his performances tended to be spotty. Along with passages of restrained and sensitive playing, there were others in which he indulged in excesses of dynamics and speed. Opening his program with three Scarlatti sonatas—in E major, F minor, and C major—he at once revealed a brilliant keyboard equipment and a performing style of intensity. These qualities were again exhibited in Bach's Partita in B flat, No. 1, though in this work there were flaws in style and insufficient shading. Beethoven's Sonata, Op. 31, No. 2, was done with considerable power, but lacked the gentler graces to bring out its content fully and endow the sonata with eloquence. Schumann's "Kreisleriana", one of the most demanding works in

the Romantic repertoire, was attacked with great energy and force; however its poetic and reflective phases had little justice done them. The closing group included Swanson's "Cuckoo", Debussy's "La Soirée dans Grenade", and Ravel's "Jeux d'Eau".

—R. M. K.

Vienna Choir Boys Town Hall, Dec. 27

The first of three delightful holiday programs by this noted group of youthful singers marked the first appearance in New York of any unit of the Vienna Choir Boys in five years. This time the 22 singers (ranging in age from tiny urchins to youths) were conducted ably by Gerhard Track, only 20 himself, a former singer in the choir, who is also an acceptable pianist.

The program format was somewhat the same as that remembered from their other tours—an opening group of liturgical works, a short operetta, and folk and other light numbers. The most distinguished work was done in the religious music, to Latin texts, by Jacobus Gallus, Palestrina, Mozart, André Caplet, and Brahms. The several soprano and alto soloists had remarkably well-trained voices. Especially good, stylistically, was the singing of Mozart's "Laudate Dominum" and Brahms's "Regina Coeli".

The light opera was Haydn's "The Apothecary", a one-act work sung in German with considerable gusto. (This score had an English stage presentation in New York in the 1920s at the Neighborhood Playhouse.) It has some attractive airs, but the plot is rather hackneyed. The youthful singers in costume coped laudably with florid arias and concerted numbers that would have daunted many a veteran artist. Mr. Track conducted from the piano, where he played the accompaniments, as he had in those liturgical scores that were accompanied.

The closing group included Schumann's "Kindervacht", "Erste Blumen" by O. Siegl, folksongs (among them the South African "Sarie Marais") and "Bruderlein" from "Die Fledermaus".

The same program was repeated on the afternoon of Dec. 30. The matinee concert on Dec. 29 had a different list, including Schubert's "Practical Jokes", a one-act light opera done in costume.

—R. M. K.

Lois Wann, Oboist Town Hall, Dec. 29

Miss Wann presented the first performances of works by Darius Milhaud and Sam Morgenstern in a varied program which also included compositions by Tesserini, Bodenhorn, and Mozart. Her playing of the Tesserini sonata that opened the

program was a marvel of fluent grace and accomplished technique. Miss Wann's playing was perfectly modeled and expressive, but rather limited in its emotional compass. The Bodenhorn variations for oboe, viola and cello were also aptly chosen; the pastoral quality of the score (with Ravel-like touches) was well adapted to the unusual instrumental combination. Mr. Bodenhorn was cellist in his own work.

In the Bach Oboe Concerto in G minor the orchestra was reduced to violin, viola, cello and piano, and the oboe sounded feeble. Miss Wann played in a rather Italianate style, and the Largo movement under the treatment lost much of its meditative quality.

The Milhaud Sonatine for Oboe and Piano seemed disappointingly fragmentary on first hearing. Miss Wann made the most of its soupçons of melody and rhythmic patterns. Morgenstern's "Combinations" for oboe, piano, and strings was well engineered for the solo instrument, and had some interesting effects. I liked particularly the recitativo effects in the second movement, in which the oboe took on an almost vocal quality.

The Mozart Oboe Quartet that concluded the program is a little gem of sound and was beautifully and lightheartedly performed. Assisting Miss Wann were Dorothy Minty and Max Senofsky, violinists; Carolyn Voigt, violist; and Aaron Bodenhorn, cellist.

—J. S.

David Johnson, Violinist Town Hall, Jan. 2, 5:30

Along with David Johnson, this program was to have presented Irene Thompson, soprano, who was unable to appear at the last moment due to an attack of laryngitis. Her place was filled on the program by Alan Taffs, who played two piano works by the manager of the concert, Ray Crabtree, entitled "The Senses" and "Meditation". Mr. Johnson was heard in the Allegro con spirito from Mozart's G major Sonata, K. 301, Beethoven's Romance in F, the Tartini-Kreisler Variations on a Theme by Corelli, and pieces by Falla and Kreisler. The violinist's approach to this music was intelligent and stylistically informed, but his performances revealed a need for greater technical control. Tones were frequently and unnecessarily strident, though in piano passages suitably colored, and phrases were at times awkwardly broken. Mr. Johnson's accompanist was Coleridge-Taylor Perkinson.

—C. B.

Gina Bachauer, Pianist Town Hall, Jan. 3

Gina Bachauer's sixth New York recital since her spectacular debut in 1950 brought the same kind of dazzling pianism that has marked the

Greek artist's work, and it seemed quite logical that the enthusiastic audience should demand—and get—eight encores, many of them lengthy and musically substantial.

The kinds of sounds Miss Bachauer evoked from the piano seemed infinitely varied, from the resounding figures in the Bach-Busoni Toccata, Aria and Fugue in C major, which



Gina Bachauer

opened the program, to the buzzing, darting figurations in the "Scarbo" section of Ravel's "Gaspard de la Nuit", which closed it. Particularly memorable was Mozart's Sonata in G major, K. 282, which was played within a small dynamic range; neither effete nor colorless, it sang along with limpid, crystalline tone and exciting rhythmic verve.

The Ravel triptych, a work with which Miss Bachauer has always had great success, was literally stunning in the constant play of color—in "Ondine", with its fragmentary melodies glinting softly through the shimmering background; in "Le Gibet", with its imperturbable rhythms; and in the nerve-tingling "Scarbo". As a quasi-novelty there were eight Scriabin etudes, most of them Chopinesque in character, richly embroidered sound patterns, beautifully played. Beethoven's A major Sonata, Op. 101, was presented with musicianly devotion; but, strong as the performance was, it lacked the final degree of cohesiveness and architectural shape to make it equal in interpretative power to the other works in the program.

—R. A. E.

Theodore Lettvin, Pianist Town Hall, Jan. 4

The gifted Chicago-born pianist Theodore Lettvin studied with Rudolf Serkin and served as an apprentice



Theodore Lettvin

conductor to William Steinberg. This point is extremely enlightening, since it is the source of the young artist's musical ideas and the motivation for the selection of his timbres, which are as varied as an orchestra's. Garnering the Naumburg and Michaels awards among others, he has been soloist with many leading orchestras throughout the country.

Mr. Lettvin opened his recital with a rarely heard, ingratiating Bach work, the Aria Variata in A minor, a set of variations of seeming simplicity. Actually it was one of the evening's most difficult numbers, in which Mr. Lettvin gave himself the added prob-

(Continued on page 22)



The Vienna Choir Boys in "The Apothecary"

Cincinnati Fortnight Features Orchestral, Choral Novelties

Cincinnati
THE first local performance of Arthur Benjamin's "Overture to an Italian Comedy" was heard in the Cincinnati Symphony's concerts of Dec. 10 and 11 in Music Hall. Claudio Arrau was the magnificent soloist in Beethoven's Third Piano Concerto, his authoritative performance being more impressive than the orchestral sound in this work. Thor Johnson conducted Tchaikovsky's Sixth Symphony with purpose, but little of the anticipated warmth and dramatic accent.

Several first hearings for this city were a feature of the varied Yule program heard in the symphony concerts of Dec. 17 and 18, in which combined high school choirs from the public schools, totaling about 500 singers, under the direction of Harvey Leroy Wilson, head of the music department, contributed added interest. They sang Randall Thompson's striking "Alleluia", Dawson's effective "Hail, Mary", and Dickinson's "The Shepherd's Story", with assurance, finesse and style. Other works were J. C. Bach's "The Childhood of Christ", cantata for soloists and chorus; Corelli's Concerto in C major for organ and string orchestra, freely transcribed by Malipiero; and Paul Creston's Third Symphony, all given local premieres. Soloists in the cantata were Peggy Albrecht, soprano; Patricia Raymond, contralto; Richard Chamberlain, tenor; and Hubert Kockritz, bass. Parvin Titus, organist, and Hilda Jones, harpsichordist, joined the orchestra in the Corelli.

Chamber Music

The season of the Cincinnati Chamber Music Society was opened on Dec. 9 with a concert by the Quintetto Boccherini, playing with opulent tone and zealous musicianship. The program included the Schubert Quintet in C major, Op. 163, done with virtuosity and serious approach; but neither the Malipiero Symphony for Five Strings nor the Boccherini Quintet in D minor were particularly winning in design or essence.

The La Salle Quartet, recently returned from a successful European tour, gave its seasonal first recital at the Odeon of the College of Music, where the group is quartet-in-residence. Due to the illness of Peter Kamnitzer, violist of the quartet, a program of string trios and a piano quartet was substituted for the originally announced list. Henry Meyer, second violin, mastered the viola in time for the concert. Frederic Gahr, pianist, of the College of Music artist faculty, joined the trio in Mozart's Piano Quartet in G minor.

The Ballets Españols gave two performances at Taft Auditorium on Dec. 7 and 8, as an Artists Series attraction.

Jorie Garrigue, 18-year-old violinist who left Cincinnati two years ago to continue her career in New

York, returned for a recital in the College of Music's Odeon. A capacity audience received her with enthusiasm. Especially in Bach's unaccompanied Sonata in G minor and the Chopin-Sarasate Nocturne in E flat, she played with tonal and expressive warmth. Marjorie Garrigue was the accompanist.

Maurice Mendell, a graduate of the Cincinnati Conservatory of Music, was soloist with the Orpheus Club, conducted by Willis Beckett, at Emery Auditorium on Dec. 2. In three Brahms lieder and two operatic arias, the baritone proved an accomplished performer, with a voice of power and warmth. Miriam Kockritz was the excellent accompanist. —MARY LEIGHTON

Bachauer Makes San Francisco Debut

SAN FRANCISCO. — The most remarkable ovation of the year was given to Gina Bachauer, pianist, on her debut here with the San Francisco Symphony, under the direction of Enrique Jorda. She made the Rachmaninoff Second Piano Concerto sound more important than seemed possible. From the tremendous crescendo in the first solo chordal passage to the finale, Miss Bachauer gave an exciting and dominating performance, marked by dramatic sonority and beautiful lyricism. The climactic surges of orchestral tone, alternating with songful string passages, gave further evidence of the conductor's ability to collaborate effectively with a solo performer.

Mr. Jorda won an ovation of his own in the same program, given Dec. 16, 17, and 18, with a first local performance of Roussel's Third Symphony. The work proved striking and dramatic, with delightful bits of wit. Frank House did notably well by the concertmaster's solo passages, in the absence of Naoum Blender, who is ill.

A good performance of Haydn's "Oxford" Symphony and a charming, brilliant one of fragments from Berlioz's "The Damnation of Faust" completed the program, the season's most stimulating to date.

Gregory Millar conducted his Little Symphony in the Marines' Memorial Theater on Dec. 15, introducing Stravinsky's "L'Histoire du Soldat" and Shostakovich's Piano Concerto, with Roy Bogas as pianist and Edward Haug as solo trumpet. Schubert's Symphony No. 5 and Vivaldi's D minor Concerto for orchestra also won due recognition for the players. The 33-piece orchestra is composed of professionals who play with youthful zest and an enthusiasm altogether delightful.

In his annual recital at the Opera House, Artur Rubinstein regaled the audience with encores by Villa-Lobos and Scriabin that gave the impression that he, too, was having more fun with them than with the warhorses on his program.

The San Francisco Ballet did itself proud in the annual holiday

performance of "The Nutcracker". The production was brand new. Lew Christensen and James Graham-Lujan devised new choreography, and Leonard Weisgard created charming sets and costumes. The staging made possible a continuous performance, with but one intermission; the fantasy was enhanced by scene transitions and the dream-like qualities established. In leading roles, Gordon Paxman, young Robert Gladstein, Sally Bailey, Nancy Johnson, and Conrad Ludlow did outstanding work. The scene of the family party was enhanced by the participation of children.

Jean Erdman gave a program of modern dance in the Marines' Memorial Theater, under the auspices of the San Francisco Dance League. Her technique was good; her ideas less convincing. The music of Hovhanness, Cage, Cowell, Poulenc, Bartok, and Scarlatti proved more interesting than the movement they underscored.

—MARJORY M. FISHER

Rubinstein Plays Beethoven Concertos

LOS ANGELES.—The Los Angeles Philharmonic, conducted by Alfred Wallenstein, with Artur Rubinstein as soloist, offered a miniature Beethoven festival in four different programs on Dec. 9, 10, 16, and 17. The purpose was to frame Mr. Rubinstein's playing of the five piano concertos, the first time this feat has been attempted by one pianist on Philharmonic programs. This was also the first time Mr. Rubinstein had publicly played the first and second concertos, and it had been a good many years since he approached the "Emperor".

Under the circumstances, the third and fourth concertos were the more relaxed and polished, though despite some technical roughness and rhythmic uneasiness, there were beautiful moments throughout, and Mr.

Wallenstein provided sympathetic and beautifully detailed accompaniments. Orchestral works included Symphonies Nos. 2, 4, 6, and 7, and the overtures "Fidelio", "Creatures of Prometheus", and "Leonore" No. 1, all marked by a keen sense of style and admirably precise execution.

The opera department of the University of Southern California presented Eugen d'Albert's "Tiefland" in two performances in Bovard Auditorium, Dec. 10 and 11. Walter Ducloux led the excellent orchestra in an enthusiastic reading of a dramatically grateful but decidedly eclectic score that frequently pays its respects to both Strausses, Bizet, and Puccini, among others. Hans Busch's staging was well contrived, and Robert Corrigan's settings adequate. Of the cast, only the work of Gerald McKee at the Dec. 11 performance was particularly notable from a vocal viewpoint; he is unschooled in the nicer refinements, but he has a heroic tenor voice of great promise.

Puccini's "Madama Butterfly" was presented by the opera department of the Los Angeles Conservatory of Music in Wilshire Ebell Theater, Dec. 12. Yola Caselle was immature in the dramatic requirements of the role but displayed ample vocal and temperamental qualifications. Armand Tokatyan brought routine to the role of Pinkerton. Herbert Weiskopf conducted, and Glynn Ross staged the work. —ALBERT GOLDBERG

Arabella Premiere To Aid Metropolitan Employee Fund

The United States premiere of Richard Strauss's "Arabella", to be given by the Metropolitan Opera on Feb. 10, will be a benefit performance for the newly established welfare fund for the company's employees. Mrs. August Belmont, founder and president-emerita of the Metropolitan Opera Guild, is co-chairman of the benefit committee with George A. Sloan, chairman of the Metropolitan's board of directors. The welfare fund is being created to provide assistance to Metropolitan Opera personnel; any employee will be eligible to apply for assistance at any time.

Spokane Dedicates Municipal Coliseum

Patrice Munsel and Harold Paul Whelan at Spokane dedication concert



Spokane, Wash.—Spokane's new Municipal Coliseum, the cost of which is estimated at \$2,500,000, was dedicated on Dec. 3 with a musical program shared by the Spokane Philharmonic, conducted by Harold Paul Whelan, and Patrice Munsel, soprano of the Metropolitan Opera, as soloist. The event attracted some 8,000 persons.

The Philharmonic officially opened its tenth season on Dec. 18, under the baton of Mr. Whelan, founder and director of the organization. A graduate of the University of Washington, and holder of a master's degree from Northwestern University, he studied in

Europe with Scherchen, Paumgartner and others. The orchestra now numbers 70 players, and will present as guest artists this season, Todd Duncan, baritone, and Leonard Pennario, pianist.

Artists who have appeared with the orchestra in the first decade of its activity were Richard Gregor, Arthur Benjamin, Eugene List, Samuel Sorin, Andor Foldes, Grant Johannesen, Joseph Schuster, and the Paganini Quartet, among instrumentalists; Frances Yeend, Dorothy Wareskjold, Nan Merriman, David Lloyd, Claramae Turner, and Waldo Winger, singers.

Two Ballet Scores

ANTHEIL: "Capital of the World". **BANFIELD:** "The Combat". *Ballet Theatre Orchestra, Joseph Levine conducting.* (Capitol P 8278, \$3.09) ****

It is rather shocking to read a quotation from Virgil Thomson hailing George Antheil's shoddy and banal score for Eugene Loring's "Capital of the World" as the "most original, striking and powerful American ballet score" with which he is acquainted. Has Mr. Thomson heard William Schuman's "Undertow", and "Judith"; or Aaron Copland's "Billy the Kid", "Rodeo", or "Appalachian Spring"; or Morton Gould's "Interplay"? Any one of these, or half a dozen others I could name put the Antheil concoction to shame. But Mr. Levine conducts it very well, and the recording is admirable. "Capital of the World" was first presented by Ballet Theatre on the television program "Omni-bus", in collaboration with the Ford Foundation, on Dec. 3, 1953. It had its stage premiere at the Metropolitan Opera House three weeks later. The actual sounds of Spanish dancing are heard in Roy Fittzell's solo in this recording, an interesting challenge to the engineers, which they have met successfully, though the ethetic value of the proceeding is dubious.

Raffaello de Banfield composed his score for William Dollar's ballet "The Duel" some years ago. When it was taken over from the New York City Ballet repertoire by Ballet Theatre in 1953, it was rechristened "The Combat". The score is effective, if rather lush and formally inelegant, for choreography based on the story of Tancréd and Clorinda as told so beautifully by Tasso. The orchestra again gives a lively performance under Mr. Levine's expert guidance. —R. S.

Beethoven Issues

BEETHOVEN: Piano Concerto No. 4, G major, Op. 58. *Guimaraes Novas, pianist. Pro Musica Symphony of Vienna, Hans Szwedowsky, conductor.* Sonata No. 14, C sharp minor, Op. 27, No. 2 ("Moonlight"). *Guimaraes Novas, pianist.* (Vox PL 8530, \$5.95) ***

Combining a piano concerto and a sonata, both exhibiting the notable art of Miss Novas, this record should be a delight for lovers of her playing. The tonal reproduction being unusually clear, her bell-like tones and pliable piano style come through with superb results. The concerto is conceived more romantically by this pianist than by some others: it seems like a form of communication, rather than a vehicle in which pianism *per se* is projected. Her treatment of the sonata gives the opening movement rich poesy, a subdued and mysterious mood; the later sections are dramatic to an unusual degree. In the concerto, the orchestral support is vigorous, and admirably suited to supplement the pianist's performance. —R. M. K.

BEETHOVEN: Sonata No. 3 in A major, for cello and piano, Op. 69. Sonata No. 4 in C major, for cello and piano. *Pablo Casals, cello. Rudolf Serkin, piano.* (Columbia ML 4878, \$5.95) ***

Notable as an impression of the art of two famous performers and as a vivid illustration of their musical methods, this disk offers an absorbing experience. Various facets in the musical personalities come to light with great clarity. Mr. Casals, even in the advanced years of his art, retains the mellow and thoughtful intimacy and beauty in his cantilena playing, at times almost suggestive of a human voice. Though the tempos tend to be forthright and often extremely brisk, and some cello passages have a cer-

tain reediness—not to say roughness—in forte playing, the flexibility of his fingering and bowing is at times remarkable. Mr. Serkin shows, throughout, the intensity and brio of his pianistic approach, as well as his scholarly conceptions. —R. M. K.

BEETHOVEN: Symphony No. 4, B flat major, Op. 60. Symphony No. 8, F major, Op. 93. *Vienna State Philharmonic, Jonel Perlea conducting.* (Vox PL 8740, \$5.95) ***

Mr. Perlea gives sensitive and fine-grained versions of these familiar works. He begins the Fourth Symphony in unusually subdued and slow vein, but subsequent pages are developed with a logical control of dynamics, the transitions seeming natural, rather than forced or overstressed. It is fascinating to hear the precision of detail and application of color which this conductor, gifted with a remarkable sense of musicality, gives to a work usually towered over by the more familiar and powerful odd-numbered symphonies. The Eighth also "sounds" beautifully; the gradual and subtly achieved dynamic developments are a particular feature. This latter reading is not one of those disjointed and bouncy ones sometimes indulged in by conductors, perhaps led astray by Beethoven's allusion to the "unbuttoned" quality of the Eighth. Here it is smooth throughout, and the quality of the orchestra is beautifully resonant, balanced and rich. —R. M. K.

Silvery Arabesques

RECORDER AND HARPSICORD RECITAL No. 3. *Carl Dolmetsch, recorder; Joseph Saxby, harpsichord.* (London, LL 1026, \$3.98) ****

As the recorder weaves its silvery arabesques in the delightful works in this album, one says to oneself: What happened to music? For the 17th, and 18th-century music played so charmingly by Mr. Dolmetsch and Mr. Saxby has a spontaneous loveliness that would be hard to match in later, more self-conscious and musically insecure epochs. Begin with the Prelude in D major by Nicola Matteis on side 2, and see if you do not agree. Besides this beguiling piece, Mr. Dolmetsch plays an Allemande and Corrente in G minor for unaccompanied treble recorder by an unknown composer found in an 18th-century collection, and, with Mr. Saxby accompanying in expert fashion, Telemann's Partita No. 2, in G major; Jean Baptiste Senailli's Sonata No. 5, in G minor, Op. 1; an anonymous setting of "Greensleeves" to a Ground, of the 17th century; Johann Christoph Pepusch's Sonata No. 4, in F major; Two Movements from a Suite in G

major by Caix d'Hervelois; Handel's Sonata No. 7 in C major; and four pieces by William Lawes, arranged by Mr. Dometsch. Incidentally, the listener who would like a good lesson in ornamentation and realization of figured bass should follow the Handel performance with the music in the Woehl edition (Peters No. 4552). —R. S.

New Elixir

DONIZETTI: "L'Elisir d'Amore" ("The Elixir of Love"). *Margherita Carosio (Adina); Nicola Monti (Nemorino); Tito Gobbi (Belcore); Melchiorre Luise (Dr. Dulcamara); Loretta di Lelio (Gianetta). Chorus and Orchestra of the Rome Opera House, Gabriele Santini conducting.* (RCA Victor LM 6024, \$7.96) ***

Though there is no one artist or one aspect of this performance that strikes me as particularly memorable, it is an interpretation of Donizetti's comedy that is unfailingly alive, clearly reflective of the varying dramatic moods, and musically efficient. Miss Carosio's voice is hard at the top, but she sings with vivacity and flexibility, and makes Adina convincingly flirtatious. The girl's change of heart at the end is also well conveyed. Mr. Monti is no Gigli, but he sings "Una furtiva lagrima" with the right caress in his voice, and elsewhere is appealing. Mr. Gobbi is a vigorous Belcore, although he might have sung some of the role a bit more meticulously as to phrasing and articulation. The same applies to Mr. Luise's performance of the part of Dr. Dulcamara. Mr. Santini conducts the work very well, with affection for its bubbling melody. —R. S.

Disks with Commentary

A series of 12-inch long playing records, under the general title of "Music Plus", has been issued by Remington Records. Each side contains a complete work, followed after a brief pause by commentary on the composition by Sigmund Spaeth. The liner covers also contain notes by Mr. Spaeth on each of the scores. The series is designed for use by schools, colleges, clubs and broadcasts, as well as by the general music lover.

The first series includes a number of recordings by the Austrian Symphony, under various conductors. H. Arthur Brown, musical director of the Tulsa Philharmonic, leads Brahms's First Symphony (Vol. 1, No. 1), the Overture and incidental music by Mendelssohn to "A Midsummer Night's Dream" (Vol. 1, No. 4), and the Waltzes from Strauss's "Der Rosenkavalier" (Vol. 1, No. 20).

Four-Star Bach

BACH, J. S.: Concerto in E major and Concerto in A minor for Violin and Orchestra. *Jascha Heifetz, violinist; Los Angeles Philharmonic, Alfred Wallenstein, conductor.* (RCA Victor LM 1818, \$3.98) ****

IT IS a keen pleasure to hear these characteristically impeccable performances by Mr. Heifetz in so flawless a recording. He recorded them on Sound Stage 12 of Republic Motion Picture Studios in Ventura, Calif., on Dec. 6, 1953. For Mr. Heifetz, a pressure microphone was placed approximately three feet above and four feet removed from his violin. The other, a condenser microphone, was hung above the conductor's head at a distance of about eight feet. The sound stage was dampened acoustically to provide an intimate chamber-music sound. These and still further details are given in an interesting technical note on the album which also has musical notes by John N. Burk. Mr. Wallenstein and the strings of the orchestra emulate the simplicity and virtuosic elegance of Mr. Heifetz's approach. —R. S.

RECORDS / AUDIO

Kurt Wöss directs Beethoven's Sixth Symphony (Vol. 1, No. 2), Tchaikovsky's "1812 Overture" and "Nutcracker" Suite (Vol. 1, No. 5), Johann Strauss's "Blue Danube" and "Tales from the Vienna Woods" (Vol. 1, No. 6) and Richard Strauss's "Don Juan" (Vol. 1, No. 20).

George Singer is heard as conductor of Dvorak's "New World" Symphony (Vol. 1, No. 3). Hans Wolf is the batonist with the same orchestra for César Franck's Symphony (Vol. 1, No. 7), and Mozart's "Haffner" Symphony (Vol. 1, No. 13). Max Schonherr leads Johann Strauss's "Gypsy Baron" Overture (also on Vol. 1, No. 6).

The other organization thus far included is the Salzburg Mozarteum Orchestra, heard under Fritz Weidlich in Haydn's Symphony No. 100, in G major ("Military"), under Paul Walter in the same composer's Symphony No. 88, in the same key, (both on Vol. 1, No. 8) and under Mr. Weidlich in Mozart's "Eine Kleine Nachtmusik" (on Vol. 1, No. 13).

The first series of these recordings includes also excerpts from Wagner music dramas and his Piano Sonata; Rimsky-Korsakoff's "Spanish Caprice" and "Coq d'Or" Suite; Liszt's "Les Préludes" and "Hungarian Fantaisie"; Schubert's "Unfinished" Symphony and "Moments Musicaux"; Schumann's Piano Concerto in A minor; Chopin's Waltzes; excerpts from Verdi's "Rigoletto"; Debussy's "Prelude to the Afternoon of a Faun" and Preludes; excerpts from Handel's "Messiah"; and a Bach recording, including certain Preludes and Fugues and a Partita.

The disks retail at \$5.95 each.

Music Minus One

MOZART: Quintet in E flat major, K.452. **BEETHOVEN:** Piano Quintet in E flat major, Op. 16. *Classic Wind Ensemble.* (Classic Editions CE MMO 101, \$5.95) ***

These two quintets, contained on one disk, are the latest addition to the Music Minus One series, the omitted instrument, in this case, being the piano. The two quintets, each with the same instrumentation of oboe, clarinet, bassoon, French horn and piano, have much in common and, indeed, Beethoven seems to have modeled his work closely upon that of Mozart. They make a fine pair. Since both feature the piano, that instrument is very busy, and its part is not exactly simple to play. It is not to be undertaken by anyone without a fair amount of technique and considerable previous practice. Full scores for both works are provided with the piano part printed large. —R. E.

From the Stadium

TCHAIKOVSKY: Symphony No. 6, in B minor ("Pathétique"). *Stadium Concerts Symphony Orchestra of New York, Leonard Bernstein conducting.* (Decca DL 9718, \$5.85) ***

Yet another recording of the "Pathétique" Symphony, Mr. Bernstein's dramatic temperament and flair for the lyrically sensuous are in striking evidence. The Tchaikovsky work seems congenial to his methods of conducting. He has a particularly convincing way with the warm principal melody of the opening movement, and with the despairing finale. This record, on the whole, has a rich sonority and good definition of various elements of the orchestra; it flows easily, and has an idiomatic feeling not always present in the versions of certain conductors. —R. M. K.

RECORDS/AUDIO

Bach Flute Sonatas

BACH, J. S.: Eight Sonatas for Flute and Harpsichord. *John Wummer, flute; Fernando Valenti, harpsichord.* (Westminster WAL 216, \$11.90)***

STRICTLY speaking, this delightful album contains six sonatas for flute and harpsichord by Bach, a Sonata in G minor for flute and harpsichord attributed by many eminent authorities to Bach; and a Sonata in A minor for flute alone, discovered in this century by the late Karl Straube, one of Bach's successors as Thomascantor, and attributed to Bach because it is in his own manuscript and bears many earmarks of his style. Whether these last two sonatas of the eight are by Bach or someone else, they are beautiful music and certainly deserves a place in this album. In his notes, Kurt List gives the details about them.

Bach wrote three Sonatas for Flute with Obligato Cembalo (Harpsichord) and three Sonatas for Flute and Basso Continuo. They are somewhat different in character and style, as the listener will discover for himself when he hears them. If he follows them with Kurt Soldan's excellent edition in two volumes of the Urtext (Peters No. 4461a and 4461b) the contrast will be even clearer. The Sonata in B minor for Flute and Obligato Harpsichord, which opens the album, is one of the noblest and loveliest works Bach ever created. Mr. Wummer and Mr. Valenti play it with eloquence and a sensitive feeling for its style, as they do the other sonatas. The harpsichord might have a little more prominence, but it is always clear, if sometimes too subdued for my taste. No one can fail to find keen pleasure in all of this music, including the disputed G minor and A minor sonatas. The album has a handsome cover showing two medieval musicians, before the time of Bach but appropriate to the greatness of the music, all the same. —R. S.

Fricsay Conducts

FERENC FRICSAJ CONDUCTS BARTOK. Bartok: Divertimento for String Orchestra (1939); "Two Portraits", Op. 5 (1907). *RIAS Symphony of Berlin, Ferenc Fricsay conducting.* (Decca DL 9748, \$5.85)***

Since Ferenc Fricsay, Hungarian-born conductor of the RIAS Orchestra of Berlin, studied with Bartok, it is not surprising that he interprets his music with such affection and understanding. Anyone with sound musical instincts and a good baton technique could not help making the superb Divertimento sound well. Only the tragically intense Adagio presents some challenge. But the early "Portraits", one serious and one satiric—even sardonic—require special imagination and sympathy. Mr. Fricsay conducts the Divertimento with fire, brilliance, and spiritual grandeur in the slow movement. He makes each of the "Portraits" a vivid little tone poem, and is careful to emphasize the contrapuntal nature of the first one as well as the "distortion" of the second. —R. S.

SHOWPIECES FOR ORCHESTRA, Vol. 3. *RIAS Symphony of Berlin, Ferenc Fricsay conducting.* (Decca DL 9738 \$5.85)***

Hearing the RIAS orchestra for the first time in Paris, I literally had trouble believing my ears. Old war-horses, such as Johann Strauss's "Radetzky March", here recorded, were resurrected from what I had

thought was a permanent resting place, and tossed off with fabulous vigor and style. Here, although the recording fails to do entire justice to the amazing sonorities this orchestra manages to achieve, like service is performed (in addition to the march) for Tchaikovsky's "1812 Overture", Verdi's Overture to "La Forza del Destino" and the Preludes to Acts 1 and 3 of his "La Traviata". Smetana's "From Bohemia's Meadows and Forests", not yet buried by over-performance, is a lucky participant in the general laying on of hands.—J. S.

Schubert Continued

SCHUBERT: Sonatas in C minor and B major, Op. 147 (Vox PL 8420); Sonatas in G major, Op. 78, and A major, Op. 120 (Vox PL 8590); and Sonatas in D major, Op. 53, and E flat major, Op. 122 (Vox PL 8820). *Friedrich Wührer, pianist.* (\$5.95 each)*** These disks continue Mr. Wührer's series devoted to the complete piano sonatas of Schubert, a project that bids fair to succeed where others have failed. Schubert sonatas are not too popular in recital programs today, and other efforts to place them in the recorded repertoire have possibly been abandoned for that reason. But there is a store of musical wealth here that will reveal an unceasing flow of inspiration, as well as a struggle with form that many will claim was never won. Mr. Wührer's performances are forceful and, while not overly mellow, disclose poetic sensitivity and a remarkably refined technique. The piano tone, as recorded, is excellent. —C. B.

Unadorned Liszt

LISZT: 19 Hungarian Rhapsodies (Volume I, Nos. 1-7). *Alexander Borovsky, pianist.* (Vox PL 8900, \$5.95)***

Alexander Borovsky plays the first seven of the rhapsodies in this album with notable taste and control. He does not sweep through them with a devil-may-care, slashing virtuosity, nor does he attempt to "ham them up" as so many pianists have. Musically speaking, there is much to praise in his approach. The question remains, however, whether a more sensational interpretative treatment is not preferable. Liszt was probably the greatest vulgarian among the leading composers of his century. But these recordings will provide excellent study material and call attention to the lesser-known rhapsodies. —R. S.

Various Concertos

FAURÉ: Ballade for Piano and Orchestra; Nocturnes for piano solo: No. 2, Op. 33; No. 8, Op. 84; No. 5, Op. 37; No. 7, Op. 74. *FRANCAIX: Concertino for Piano and Orchestra. Kathleen Long, pianist; London Philharmonic, Jean Martinon conducting.* (London LL 1058, \$3.95)***

Although Kathleen Long is an English pianist, she has a marked affinity for French music. Her performance of the Fauré Ballade has the lyric freedom required by the music, and in the Nocturnes her cultivation of the finer nuances of touch and phrasing is evident. The witty Concertino of Jean Françaix has been a popular favorite ever since it was written. Miss Long plays it more suavely than the composer, but with lightness and charm. The orchestra under Mr. Martinon provides beautiful accompaniments. —R. S.

MOZART: Piano Concertos Nos. 9, E flat major, K. 271, and 15, B flat major, K. 450. *Wilhelm Kempff, pianist; Stuttgart Chamber Orchestra and Winds of L'Orchestre de*

la Suisse Romande, Karl Münchinger conducting. (London LL 998, \$3.98)*** The celebrated German pianist plays both of these concertos in a leisurely, highly expressive style that is undeniably charming. We do not find in his performance of the E flat Concerto the polished vivacity of Novae's recording of it, but his less arduous approach is valid in its own right, even if this is a virtuoso work par excellence. In the B flat Concerto one misses the fire and fluency less keenly. Mr. Münchinger and the orchestra provide sensitive accompaniments that emulate the easiness of the soloist. —R. S.

MENDLESSOHN: Concerto for Violin and Orchestra in E minor. *TCHAIKOVSKY: Concerto for Violin and Orchestra in D major. Irvy Gitlis, violinist; Pro Musica Symphony of Vienna, Heinrich Hollreiser and Hans Swarowsky conducting.* (Vox PL 8840, \$5.95)***

An exciting performance of two old standbys. The Mendelssohn concerto, in particular, shines under Mr. Gitlis' treatment with all the radiance it affords. His tempos, phrasing, and tone are well-nigh perfect in both concertos, but the Mendelssohn work is especially notable in this recording for a sunny clarity and light romantic beauty. If you are tired of the standard performances, try these: the orchestra in both concertos is rich and complementary. —J. S.

Orchestral

STRAVINSKY: "The Rite of Spring". *Minneapolis Symphony, Antal Dorati, conductor.* (Mercury MG 50030, \$5.95)*** There are already several qualifying performances of this work available on LP, but another is always welcome. Mr. Dorati conducts with vigor, and the recording catches every nuance of orchestral color. It may strike some listeners that the upper register is overly brilliant and that some strains in the tonal fabric are needlessly emphasized, perhaps to please the hi-fi cult. —C. B.

DELIUS: "Paris, The Song of a Great City"; "In a Summer Garden"; "Summer Night on the River". *London Symphony, Anthony Collins conducting.* (London LL-923, \$3.98)*** Thus far, Anthony Collins and Sir Thomas Beecham have had the recording of Delius's music pretty much to themselves (there is only one recording extant under any other conductor). However, both have a special affinity for Delius, and their performances hardly could be more sensitive and sympathetic than they are. All three of the pieces listed above are recorded here, I believe, for the first time. The first

is the composer's little-known nocturnal tribute to his beloved Paris. "In a Summer Garden" is a colorful impression of his own garden at Grez-sur-Loing and is dedicated to his wife, Jelka Rosen. Similarly, "Summer Night on the River" drew its inspiration from the River Loing flowing gently a few yards away. Mr. Collins is well known both as a conductor and as a composer, particularly of scores for motion pictures both in England and in the United States. —R. E.

SIBELIUS: "The Legends of Lemminkäinen", Op. 22 — "Lemminkäinen and the Maidens"; "The Swan of Tuonela"; "Lemminkäinen in Tuonela"; "The Return of Lemminkäinen". *Symphony Orchestra of Radio Stockholm, Sixten Ehrling conducting.* (Capitol P 8226, \$5.70)*** This third LP recording of Sibelius' quartet of tone poems based on the Finnish epic "Kalevala", stresses the bleak, harsh aspects of the scores, which is as it should be. Mr. Ehrling seems to have a strong affinity for the music, and the Stockholm ensemble gives an exciting, expert performance. —R. A. E.

RIMSKY-KORSAKOFF: "Antar". *GLAZUNOFF: "Stenka Razin". Orchestre de la Suisse Romande, Ernest Ansermet, conductor.* (London LL 1060, \$3.98)*** It is curious that an artist of such fastidious taste and modern-mindedness as Ernest Ansermet should be able to conduct these fusty scores with such brilliance and conviction. But Mr. Ansermet is too great a musician to do anything without doing it well. And there is a place for such works as "Antar" and "Stenka Razin". In their lush, flabby, naively pictorial way, they set a model for modern film music that has never quite been lived up to. —R. S.

Segovia Plays Bach

The impeccable art and the breathtaking technique of Andres Segovia, who was the first to reveal the virtuoso possibilities of the guitar to a gaping New York audience nearly 20 years ago, has here recorded some of the best examples of arrangements and original compositions for his venerable instrument (Decca DL 9751, \$5.85)*** One side is devoted to his Bach excerpts including, of course, the celebrated Chaconne. The second side includes three pieces written for guitar by the noted Spanish player and composer, Ferdinand Sors, one each by Villa-Lobos and by Rodrigo, and an adaptation of the Canonetta from Mendelssohn's String Quartet. Performance and recording are of equally high calibre. —R. E.

Choral Masterpieces

CHORAL MUSIC OF 13TH-16TH CENTURIES. *Quartetto Polifonico.* (London LL 995, \$3.98)****

THIS superb recording of Laudi, popular sacred songs, and music by Victoria and Palestrina is one which no lover of old choral music and of fine singing can afford to miss. The Quartetto Polifonico, made up of P. Clementino Terni and Arturo Perruccio, tenors; Luciano Arcangeli, baritone; and Edoardo Cassuto, bass, performs with a sensitivity and beauty that have to be heard to be believed. Mr. Terni has transcribed the Laudi, ranging from the 13th to the 15th centuries, as well as arranging the Palestrina "Improperia et Hymnus" from the Mass for Good Friday. Victoria's Two Responsories: "O vos omnes", and "Tenebrae factae sunt" were arranged by Casimiri, who also arranged the versions of Palestrina's "Ave de Coelis", "Hodie Christus", and "Magnificat" on the Fourth Tone used in this recording. —R. S.

Ravel Here and There

RAVEL: "Bolero", "La Valse", "Valse Nobles et Sentimentales", "Alborado del Gracioso", "Pavane pour une Infante défunte". *Orchestra du Théâtre des Champs-Élysées, Pedro de Freitas Branco conducting.* (Westminster WL 5297, \$5.95)***

Ravel's music, while not exactly fragile, is in need of more than a workmanlike presentation for its often ravishing effects to be fully experienced. Mr. Branco plays the music for its surface qualities, its gloss, shimmer, and tone, and often loses the thread of the affective elements in the score. The recording is at all times brilliant and clear. —J. S.

RAVEL: "La Valse". **FAURÉ:** "Pavane". **FRANCK:** "Psyché", Parts 1, 2 and 4. *Detroit Symphony, Paul Paray, conductor.* (Mercury MG 50029, \$5.95)*** With these examples of French music of vintage ranging from the 1880's to the more recent past, Mr. Paray, given his technical skill and evident understanding of Gallic idioms, could be expected to deal ably, and he does. However, the results are not equally satisfactory. "La Valse"—whether from intangibles of the recording room, the placement of the microphone, or perhaps from a too hasty traversal—emerges as a rather black and white treatment, with violent contrasts of tempos, opaque quality of tone (especially as concerns the timpani), and little of the color and rubato of the Viennese waltz. The other two works are well done, the Fauré being exquisitely sensitive, and the three sections of "Psyché" providing a finely controlled and smoothly sensuous reading. —R. M. K.

Harpsichord Plus

PEDAL HARPSICHORD: VIVALDI-BACH: Concerto No. 2, A minor. **MOZART:** Sonata, C major, K. 545. **BACH:** "Great" Prelude, G major; Bourrée II, from the "English" Suite No. 2 in A minor. *Bruce Prince-Joseph, harpsichordist.* (Cook/Sounds of Our Times LP 131, \$4.00)*** The handsome picture of a pedal harpsichord on the back of this album will explain better than any description how it functions. It was built by the noted German maker Hans Neupert to Mr. Prince-Joseph's specifications. The instrument has been superbly recorded, so that nothing escapes the ear, not even the mechanical noises of operation, which become distracting only once. Everyone will not agree with the performer's treatment of the music, especially the Mozart sonata, but everyone will admire the technical skill of the recording. —R. S.

Piano Essays

SCHUMANN: Etudes Symphoniques. **FRANCK:** Prelude, Chorale, and Fugue. *Julius Katchen, pianist.* (London LL 823, \$3.98)*** Mr. Katchen plays the Schumann work in proper romantic spirit, with the emphasis on the musical structure rather than on the virtuoso aspects of the music. His is not the noblest or most searching interpretation imaginable, and in a few passages he takes little liberties with tempo and phrasing that only make it clearer how much better it is to play this music absolutely simply and directly, as he does, most of the time. As a whole, this is a lucid and lyrically expressive performance. In the Franck Prelude, Chorale, and Fugue, Mr. Katchen unleashes his virtuosity with exciting effect in the fugue, which he takes at a merry clip. Here again, he could find

deeper meanings than he does, but he plays with intelligence and bravura. —R. S.

SAINT-SAËNS: "Carnival of the Animals." *Fedora Lazetti and Pina Buonomo, pianists; Scarlatti Orchestra di Napoli, Pietro Argento, conductor.* **DEBUSSY:** "La Boite à Joujoux." *Scarlatti Orchestra di Napoli, Pietro Argento, conductor.* Colosseum CLPS 1045, \$5.95)** Two delicately precise and serviceable renderings of these contrasting French suites. —R. M. K.

Songs and Dances

SONGS OF THE SYNAGOGUE. *Cantor Arthur Koret, tenor, accompanied by Jacob Teller, organist, and the Emanuel Synagogue Choir, conducted by Edward Gehman.* (Classic Editions CE 1052, \$5.95)** A dozen cantorial chants presented by a well-known Cantor. In these numbers he is assisted by the organist and a mixed vocal quartet from Emanuel Synagogue in Hartford, Conn., said to be "one of the largest Conservative congregations in America". The settings of the traditional texts in Hebrew by Zavel Kwart, Adolph Katchko, Simon Zemachson, Paul Discount, and Zavel Zilberts represent the modern (though not discordant) school of synagogue music, rather than the more ancient chants. With a moving, emotional type of expression, Cantor Koret combines a pleasing lyric quality and great flexibility. —R. M. K.

FOLK DANCES AND SONGS FROM RUSSIA. (Colosseum CRLP 144, \$5.49)* The brilliant Osipov Balalaika Symphony is heard in this album, one of the series "Songs and Dances of the Nations". Soloists include Sergei Lemesheff, tenor; Boris Gmyria, baritone; Mark Reizen, bass; and Ivan Bugaieff, tenor. The arrangements are popular in style and represent prevailingly the lighter side of Russian folk music. —R. S.

Pastoral Sounds

BEETHOVEN: Symphony No. 6, in F ("Pastoral"). *Members of the NBC Symphony, Leopold Stokowski conducting.* **SOUNDS OF NATURE** (recorded bird-calls, thunder, etc.) (RCA Victor 1830, \$3.98)*** A beautiful recording of one of the most recorded of Beethoven symphonies. The orchestral sound is spacious, and the timbre of the instrumental solos perfectly reproduced. The performance is worthy of the engineer's efforts, and reaches into the real poetry of the score, capturing the hesitations and occasional quality of nature itself, and also a basic serenity. There are some technical defects in the interpretation (i.e., the andante is taken too slowly), but Mr. Stokowski's penetrating sympathy for this music is a compensating factor. The sounds of nature are accompanied by Mr. Stokowski's comments on their Beethoven parallels. —J. S.

Miscellany

LALO: Overture to "Le Roi d'Ys"; "Norwegian Rhapsody"; "Naimouna" Ballet Suite No. 1. *Lamoureux Orchestra, Jean Fournet conducting.* (Epic 3049, \$5.95)** The music of Lalo, apart from the "Symphonie Espagnole" is not much heard nowadays in this country. Here three of his works are given readings of considerable breadth, drama and tonal suavity. If they can abide a rather turgid lyricism and Wagnerian suggestions, the solemn Overture to "Le Roi d'Ys" will have a certain appeal to admirers of French music of the 1880s. The "Norwegian Rhapsody" is in the more spirited vein of the

KEY TO MECHANICAL RATINGS

****The very best; wide frequency range, good balance, clarity and separation of sounds, no distortion, minimum surface or tape noise.

*** Free from all obvious faults, differing only slightly from above.

** Average.

* Markedly impaired. Includes dubbings from 78-rpm disks, where musical virtues are expected to compensate for technical deficiencies.

composer and contains some folkish motifs. The greatest curiosity is the "Naimouna" Suite, a ballet with a colorful history. Though the jacket commentator says little of the fact, Gounod supplied some of its color when Lalo fell ill. The parts that are included in this suite (another one exists) are typical ballet music of the day, spirited, conventional, at times rather noisy, and again complacently melodic without much distinction. —R. M. K.

SVENDSEN: "Festival Polonaise", Op. 12; "Norwegian Artists' Carnival", Op. 16. *Danish State Radio Symphony, Erik Tuxen, conductor.* (London LD-9123, \$2.95)** Two lively and characteristic works by one of Denmark's best-known composers, Johan Svendsen (1840-1911), on this ten-inch disk, offer colorful dance rhythms and exhilarating descriptive writing. The noted Danish orchestra, which visited the United States under Mr. Tuxen several seasons ago, plays them with dash and brio. The recording is faithful to the orchestra's quality. —R. M. K.

SCHUBERT: Octet, Op. 166. *Vienna Octet.* (London LL 1049, \$3.98)*** A mellow and thoroughly satisfying performance of one of the most lovable works in the chamber-music repertoire. The Vienna Octet is made up of players from the Vienna Philharmonic. —R. S.

Price Cuts Made By Record Companies

Many recording companies have announced a general reduction in the price of long-playing records, following RCA Victor's decision to cut prices of its disks. Effective Jan. 3, Victor 12-inch disks were reduced from \$5.98 to \$3.98, 10-inch disks from \$4.95 to \$2.98.

London will reduce the prices of its 10- and 12-inch *frr* records to \$3.98, however keeping \$4.98 as the price for records in complete opera sets. Telefunken, London International, and Oiseau-Lyre records, distributed here by London, will follow suit.

M-G-M, which formerly charged \$4.85 for a 12-inch record, has set its new price at \$3.98, except for soundtrack disks, which will be \$4.98. Walden will retail its 12-inch disks for \$4.95, Vanguard for \$4.98. Elektra has reduced its 10-inch records to \$3.50.

Three major companies, Angel, Vox, and Westminster, have declined to follow the reduced-price trend, and will maintain their present tariffs. Commenting on Westminster's decision, president James Grayson said that he believes "the public will recognize and accept the difference in Hi-

RECORDS/AUDIO

Fi quality". Dario Soria, head of Angel, said: "Angel will continue to merchandise its product at its present price lines, planning its catalogue for those who care sufficiently for the best to pay its price. We will not lower the standard of our product."

Metropolitan-Columbia Recording Pact Off

The Metropolitan Opera Association and Columbia Records on Jan. 5 announced the termination of an exclusive recording contract that had been in effect since January, 1947.

Goddard Lieberson, executive vice-president of Columbia Records, said that "the combination of high costs in America and increased European-recorded competition at lower costs, in some cases less than half, has made the recording of a regular opera company in this country economically unfeasible." Rudolf Bing, general manager of the Metropolitan, stated that the opera company also faced serious problems in producing recordings "that reflect its best stage performances". He explained that, though the Metropolitan should be able to record its productions with the same artists who perform on its stage, the company was "seriously restricted by some artists' exclusive recording contracts with other companies. Many of the recordings which we and Columbia planned had to be abandoned." Mr. Lieberson noted that arrangements might be made for special Metropolitan recordings in the future, if costs can be reduced.

During the eight-year term of the agreement, ten Metropolitan productions were recorded by Columbia: "Hansel and Gretel", "La Bohème", "Madama Butterfly", "Cosi fan tutte", "Faust", "Fledermaus", "Pagliacci", "Cavalleria Rusticana", "The Rake's Progress", and "Lucia di Lammermoor".

Second Series Of Murlyn Records

Because its first six records had such success, Murlyn Proficiency Records, Inc., is bringing out a second series this winter. The recordings provide performances of songs and arias followed by the playing of just the accompaniment, for use by the student of singing.

Evelyn Sachs, mezzo-soprano, has been added to the original list of performing artists, singing "Voci di donna" from "La Gioconda" as well as songs of Grieg, Franz, and Fauré. Herbert Janssen, baritone, will sing Schubert songs. Sydney Rayner, tenor, will sing Neapolitan folk songs and "E lucevan le stelle" from "Tosca". Laura Castellano, soprano, will offer "Porgi amor" from "Le Nozze di Figaro", "Depuis le jour" from "Louise", and "Un bel di" from "Madama Butterfly". The accompanist again is Sally Leff.

Belter Disk Concessions Cover Spain and Portugal

BARCELONA. — The firm of Belter, the only one in Spain exclusively devoted to the pressing and distribution of microgroove records, recently introduced its disks in the Spanish and Portuguese markets. The company has the exclusive concession for those countries to distribute releases of the Haydn Society and of Urania Records. According to J. R. Batalla, an executive of the firm, Belter is now negotiating with other American recording companies for similar agreements.

RECITALS in New York

continued from page 17

lem of tempering his touch and technique to give a harpsichord effect. This device was not overdone—the suggestion was there, accompanied by taste, stylistic mastery, and gracious sentiment.

An intense reading of Beethoven's "Farewell" Sonata followed. The orchestral idea reigned in terms of color—the wistful opening horn call, the woodwind quality of the second movement, the glittering combinations in "The Return". It might not have been the most careful performance, but the music sprang to life under hands that were doing the work of a musical ensemble.

In Mendelssohn's Barcarolle in A and Scherzo a capriccio in F sharp minor, the pianist further revealed his virtuosity and tonal splendor; it was real bravura playing, as was the dashing Third Sonata of Prokofiev. This was followed, a bit unusually, by two Fantasies and a Minuetto of Mozart, played with a certain elegance; but here Mr. Lettvin's machinery showed for the first time, for the musical planning was too obvious. The Schumann Toccata was taken at such a breakneck speed that a listener not thoroughly acquainted with the work might have missed a great deal. Still, Mr. Lettvin is a pianist of original taste, equipped with the technical ability and musical awareness required to scale the heights.

—M. D. L.

Ruggiero Ricci, Violinist Carnegie Hall, Jan. 5

A formidable program, opening with Bach's Partita in E major for solo violin and ending with Paganini's Caprices Nos. 13, 14, 15, 16, 17, and 24, unaccompanied, was impressively played by Mr. Ricci in this memorable recital. The middle sections were devoted to Beethoven's Sonata in C minor, Op. 30, No. 2, and Prokofiev's Sonata in F minor, Op. 80, with Artur Balsam as an experienced accompanist.

The violinist gave notable lyric qualities to the Bach work, with a gracious warmth of tone and a fine feeling for the structural facets of the various movements. His was no dry Bach playing; the final Bourree and Gigue were infectious in rhythm and spirit. In the Beethoven sonata, the two artists attacked the opening movement with impetuosity and dramatic vigor. Mr. Ricci's tone was especially luminous in the finely sung Andante cantabile. Perhaps this work is capable of yielding greater eloquence, but the reading was well ar-

ticulated and had moments of great power.

Prokofiev's Sonata, highly original in treatment of forms and with novel effects in violin and piano idiom, was portrayed with particular success in the two Andante movements, where the violinist found ingratiating melodic material to his hand. His interpretation was profoundly musicianly in feeling and execution.

An extraordinary tour de force in technical wizardry was the violinist's playing of the six Paganini Caprices, which had fine-spun delicacy and precision, as well as remarkable color variations in the various spiccato and double-stop effects. At the close he was acclaimed and induced to add encores.

—R. M. K.

Daniza Ilitsch, Soprano Town Hall, Jan. 5

Daniza Ilitsch's return to Town Hall drew a large and enthusiastic audience. The soprano, it will be remembered, made her debut at the Metropolitan on March 12, 1947, as Desdemona, and remained with the company to sing many leading roles during 1947-48. If one aspect of her performances stood out on this occasion, it was that Miss Ilitsch possesses a voice and a manner of projecting broad dramatic outline that undoubtedly belong in the opera house. This was particularly evident in her singing of Beethoven's "Ah, Perfido!", which commanded a wide dynamic range and a variety of expressive nuance. Miss Ilitsch is capable of ringing top tones that, while maneuvered with consummate control, sometimes had the effect of leaving the rest of the voice behind. Lower tones were often uneven in texture, being either too throaty or too nasal, and in songs by Mozart, Brahms, and Wolf, this disparity contributed to a general unevenness of performance in which the niceties of lieder singing were frequently lacking. The Beethoven aria, however, displayed a considerable gain in smoothness over the entire range, making for a careful and musically satisfying interpretation.

Following the intermission, Miss Ilitsch turned to songs from her native Yugoslavia, which probably formed the high point of her recital, certainly in performance. Two songs by Peter Konjovich, "At the Frozen Lake" and a setting of a Dalmatian Lullaby, revealed exquisite vocal coloring and a sense of intimacy, confirming one's impression that, given the right material, the soprano could feel as much at home in the recital



Myra Hess

hall as on the opera stage. A haunting song by Bozidar Trudich entitled "The Fear" and Jacob Gotovac's "In the Inn" followed. Paul Ulanowsky was the able accompanist.

—C. B.

Sylvia Nesson, Soprano Town Hall, Jan. 6 (Debut)

For her recital debut Sylvia Nesson assembled a program studded with first performances, and otherwise filled with highly interesting fare. Among the songs heard for the first time were Paul Ben-Haim's "Y'he Shul 'chancha aruch tamid" ("Keep your table ever ready") and "Kolot Ba-laila" ("Voices in the Night") and a group of Three Songs of Spain by Carlos Surinach. They offered a departure from the usual French-German-Italian categories represented in concert programs and at the same time revealed Miss Nesson's ready versatility in capturing the idiom of Hebrew and Spanish song styles. There were also first performances of two songs by William Craig, "The Stars Came" and "In Memory of Kathleen", the latter a setting of a poem by Kenneth Patchen, and a song entitled "Just Spring" by John Duke.

Another highlight of Miss Nesson's program was Chausson's "Chanson Perpetuelle", in which her accompanist, Arpad Sandor, was joined by the Cremona String Quartet. The soprano delivered this touching dramatic scene with great tenderness and warmth, as well as a winsome tonal color that marked her singing of other subdued or quietly subjective items like Obradors' "La mi sola, Laureola", Marc Lavry's "Kinereth", and the Air Tendre from Rameau's solo cantata "L'Impatience", which she sang in its entirety. In works requiring a broader dynamic range, such as the recitative and aria "Ch'io mi scordi di te?" by Mozart and Mahler's "Um Mitternacht", Miss Nesson came to the limits of her vocal powers, at least at this stage in her training. Her upper register, except in mezza-voce passages, was lacking in focus, and tones tended to spread, if not to falter in pitch. Since her scale is otherwise even, it should be only a matter of time until her voice becomes the expressive instrument that she obviously is capable of making it.

—C. B.

Herbert Stessin, Pianist Town Hall, Jan. 7

Herbert Stessin is potentially a fine pianist, but in this recital he was still beset by many technical and musical problems, which experience should overcome. In particular, I refer to the excesses of pedaling that blurred much of his work, the brashness of tone noticeable in the opening Scarlatti sonatas, and the minor inaccuracies in Brahms's Variations on a Theme by Schumann. These same drawbacks were present in Beethoven's "Appassionata" Sonata, the coda all but falling over the brink of disaster; but, in general, his sense of architectural scope was acute enough to save the piece.

Edmund Haines's "Soliloquy in Seven Parts" received its first New York performance. Opening with vague, though tonal, introductory material, the second part is toccata-like and rhythmically masculine, followed by a lyric song. Part four is a dance with hints of Copland folksiness. Parts five and six alternate with bright, then

limpid, material, and the last part recapitulates the feeling of the first, which seemed the only evidence of unity in the piece. Different sounds and techniques are used to show many aspects of the piano; the texture varies also, but the work remains improvisational. There is enough musical substance, but it goes unrealized because of lack of profile and growth.

Mr. Stessin, who played the Haines piece interestingly, finished his recital with shorter works of Scriabin, Chopin, and Liszt.

—M. D. L.

Bernardo Segall, Pianist Carnegie Hall, Jan. 7

A sizable audience rather more aglow with theater notables than musical celebrities heard this recital by Bernardo Segall, Brazilian pianist. The program was an ambitious one built along conservative lines. It included Bach's Organ Prelude in G minor arranged by Siloti; Bach's Partita in B flat major; Schumann's Symphonic Etudes; Ravel's Sonatine; and Prokofiev's Seventh Sonata.

Mr. Segall's playing was conceived in the broadest possible terms. Subtlety of detail seemed to be of small interest to him and, in particular, the formal implications of tonal modulation seemed to escape him. This approach would have been interesting enough in its way if the pianist's technique and flair had been sufficiently brilliant. As it emerged, however, lovely moments of tone painting in the Schumann were interrupted by onslaughts of overpedaled passage-work, which thinly disguised the pianist's lack of technical brilliance. Ravel's Sonatine had its moments—again in the more reposed passages—but this little work's genteel preciseness of effect was marred by too many soulful rubatos.

—W. F.

Myra Hess, Pianist Carnegie Hall, Jan. 8, 2:30

Dame Myra Hess marked the opening of her 24th American tour at this recital, and a capacity house was present to welcome the celebrated pianist on the occasion. Dame Myra opened with Bach's Prelude and Fugue, Book I, No. 1, from "The Well-Tempered Clavier", and a strong curtain-raiser it was. Mozart's Sonata in A minor, K. 310, followed. The slow movement was outstanding for depth of feeling. In the ensuing Beethoven Sonata in C sharp minor ("Moonlight"), on the other hand, it was in the finale that the pianist reached the greatest heights of passionate intensity.

Dame Myra opened the second half of the program with a group of four Scarlatti sonatas, the only unfamiliar music she elected to play. The Sonatas in M minor, D major, C minor, and G major (Longo 33, 14, 352, and 285) were attractively arranged, alternating effectively between the pensive and the playful.

The final offering, Schumann's "Carnaval", was the crowning point of the afternoon. While the playing had hitherto never failed to reflect the maturity and personality of an artist of reputation, in the Schumann masterpieces it touched transcendent peaks. If any pianist can hold these exquisitely elusive sketches together, Dame Myra can, and it was a performance to be cherished. In response to the cheers of the audience, there were several encores, beautifully played.

—A. B.

Kohon String Quartet Carnegie Recital Hall, Jan. 8

The Kohon String Quartet, assisted by Isabelle Byman, pianist, and Jack Kreiselman, clarinetist, appeared in the initial program in the "Twilight" series being presented by Julian Seaman. Two world premieres were featured—Eda Rapoport's Trio for Violin and Piano (Continued on page 29)

WILFRID VAN WYCK

80 WIGMORE STREET, LONDON W.1., ENGLAND

IN NEW YORK CITY, WINDSOR HOTEL

58th STREET & 6th AVENUE • COLUMBUS 5-2100

ON OR ABOUT FEBRUARY 5, 1955

Interviews For European Tours
By appointment

or c/o MUSICAL AMERICA, 113 W. 57th St., New York 19, N. Y.

OPERA at the Metropolitan

continued from page 12



Risé Stevens as Carmen

Carmen, Dec. 29

The first hearing this season of Bizet's opera had a largely familiar cast. Max Rudolf had taken over the conductorial duties from Pierre Monteux. Mr. Rudolf's version of the work was competent; on the whole, he gave a smooth and well-paced account, though not one of the most fine-grained. Risé Stevens showed her wonted warmth of voice and acted the title role with great *brio*. The death scene had more than the accustomed degree of physical abandon and depths of terror. Kurt Baum, who had inherited the part of Don José, was well versed in the music, but his conception of the role was too stiff. In the final scene, he was abject and not menacing enough as the avenging lover. His voice seemed in good estate, except toward the close, when it showed some stress. Frank Guarrera presented his familiar youthful and virile version of Escamillo; he sang the role with power, if not all the freedom of tone desirable in the second-act aria. Lucine Amara's portrait of Micaëla was appealing and tonally very fresh, save perhaps in a few upper passages. The other roles were assigned to Norman Scott, as Zuzma; Calvin Marsh, Morales; Heidi Krall, Frasquita; Margaret Roggero, Mercedes; George Cehanovsky, Dancaire; and Alessio De Paolis, Remendado. The chorus sang and acted with considerable aplomb.

—R. M. K.

Fledermaus, Dec. 31

The now traditional New Year's Eve performance of "Fledermaus" had Brenda Lewis in the role of Rosalinda, Patrice Munsel as Adele, Charles Kullman as Eisenstein, and Jarmila Novotna as Orlovsky. Mia Slavenska was to have appeared in the speaking role of Ida, as well as in the leading role of the second-act ballet, but she was prevented from fulfilling these assignments due to a slight leg injury. Natalie Kelepovska stepped in to play Ida, and Judith Younger, joined Zachary Solov in the ballet, who was himself a substitute for Adriano Vitale, who was indisposed. Vocally and otherwise this performance, the season's first, was as integrated and smoothly unfolded as it was appropriate to the festive spirit of the impending holiday. Miss Lewis acquitted herself beautifully in the Czardas, and Miss Munsel, as ever, won enthusiastic approval with her "Look me over once." Tibor Kozma conducted.

—A. R.

Other Performances

Lynn Marcus replaced Mia Slavenska in the leading role of "Vittorio" on Dec. 30. Miss Slavenska was pre-

vented from appearing because of a strained ligament. In "Salome", the same evening, Charles Anthony and James McCracken were heard respectively as the First and Second Jews, both for the first time at the Metropolitan. The Jan. 1 matinee of "Aida" brought George London singing his first Amonasro of the season.

Cast changes in "Tosca" on Jan. 4 involved Paul Schoeffler, appearing as



Kurt Baum as Don José

Scarpia; Clifford Harvuot, as Angelotti; and George Cehanovsky, as Sciarone, all for the first time this season. Paul Franke sang his first Spolella with the company, and Rosalind Elias made her initial appearance in the shepherd's role. First of the season were also made by Eleanor Steber as the Countess in "The Marriage of Figaro" on Jan. 6; Margaret Roggero, as Lola in "Cavalleria Rusticana" on the following evening; and Giacinto Prandelli, as Pinkerton, and Lawrence Davidson, as the Imperial Commissary, in "Madama Butterfly" on Jan. 8. Nicola Moscona sang the role of the First Nazarene, for the first time, in the "Salome" of Jan. 7.

Substitutions in the pit occurred on Jan. 6 due to the sudden indisposition of Alberto Erede. Kurt Adler stepped in to conduct "Cavalleria Rusticana", and Tibor Kozma took charge of the orchestra for "Pagliacci".

ORCHESTRAS

continued from page 14

used in particularly glowing fashion. The finale, with its elaborate variations—though at times slowed considerably—provided a forceful conclusion.

—R. M. K.

I Musici Town Hall, Jan. 9, 5:30 (Debut)

The ninth program of the season by the Concert Society of New York brought the Manhattan debut of I Musici, a superb ensemble of eleven string performers and a pianist from Italy, who created a sensation in music of older centuries. Though the audience was prepared for something unusual by the glowing European reviews this group has received, the perfection of ensemble playing, the delicacy and variety of their tonal achievements, and the authentic interpretation of music of various decades, served to class I Musici among the best ensembles that have come to this country from Europe in recent years.

The concert began with Pergolesi's Concertino for Strings No. 1, a four-movement work that contains two con-

trasted Allegro sections and two Grave sections—all done with exemplary smoothness and contrasts of tone and mood.

The two Vivaldi scores that followed established the ensemble on the heights; one can well believe that this composer is a favorite with them. The first was a Concerto for Three Violins, Strings and Continuo, in which the solo parts were played with inimitable suavity and precision by Felix Ayo, Roberto Michelucci and Walter Gallozzi. Bruno Giuranna was the deft and musicianly soloist in Vivaldi's Concerto in D minor for Viola d'Amore, Strings and Continuo, which presented the mellow instrument as a touching and nobly eloquent voice against the main body of the ensemble.

Leonardo Leo (1694-1744), a pioneer in the Neapolitan school and a pupil of Alessandro Scarlatti, was represented by a Concerto in D major for Cello and Strings, which Enzo Altobelli played with considerable spirit and personal expression. The accompanying ensemble was marked by great smoothness and polish.

Padre Martini's Concerto in F major for Piano and Strings presented Maria Teresa Garatti, able pianist of the group, as a warm-toned and delicate soloist. The finale was an animated Introduzione, Aria and Presto for strings by Marcello, after which the players were recalled for bows with acclamations.

In addition to the musicians already named, the superb ensemble includes Cesare Casellato, Italo Colandrea, Anna Maria Cotogni, violins; Carmen Franco, viola and viola d'amore; Mario Centurione, cello; and Lucia Buccarella, contrabass.

—R. M. K.

Interracial Fellowship Chorus St. Michael's Church, Jan. 9

The Interracial Fellowship Chorus, Harold Aks, director, was heard in

an uncut performance of Handel's "Judas Maccabaeus" for its eighth annual winter concert. The title role was sung by Walter Carringer; Simon by Eugene Brice; and Israelite messenger by Betty Allen.

—N. P.

Oslo to Have International Folk Music Conference

LONDON. — The International Folk Music Council, which has its headquarters here, with Ralph Vaughan Williams as president, and Maud Karpeles as honorary secretary, has announced its third International Festival of Folk Music and its eighth annual Conference, to be held in Oslo, Norway, June 29 to July 5 next. Countries in all parts of the world are being invited to send representative groups of dancers and singers. Only authentic folk music will be performed. The conference has selected as themes for study: Scandinavian music of today with reference to its old traditions and its revival; and the song-dance, to be illustrated by recordings, films or "live" performers. Participation in the festival and conference is open to members of the organization, the headquarters of which are at 12 Clorane Gardens, London, N. W. 3.

Genoa Plans International Festival of the Dance

An International Dance Festival is being planned for Genoa, Italy, with a tentative schedule from June 25 to Aug. 5, 1955. The festival will include both ballet and modern dance groups, and is expected to be an annual event. It will be held in two open-air theaters in a park at Nervi, a suburb of the city. Trudy Goth, of New York, has been named American representative, and Dale Wasserman, also of New York, is artistic supervisor for the series.

EASTMAN SCHOOL OF MUSIC of THE UNIVERSITY OF ROCHESTER

HOWARD HANSON, *Director*
ALLEN I. McHOSE, *Director, Summer Session*

Undergraduate and Graduate Departments

SUMMER SESSION

June 27 - August 5, 1955

FALL SESSION

September 19, 1955 - June 1, 1956

For further information address:

ARTHUR H. LARSON, *Secretary-Registrar*
EASTMAN SCHOOL OF MUSIC, Rochester, N. Y.

N C A C national concert and artists corporation
MARKS LEVINE
Director, Concert Division
711 Fifth Ave., New York

GINA BACHAUER
PIANIST
HMV & RCA Victor Records
Steinway Piano

LUBOSHUTZ and NEMENOFF
"THE PEERLESS TEAM"
Philadelphia Inquirer
Baldwin Pianos

VIRGINIA MAC WATTERS
Soprano
Metropolitan Opera

EVA DE LUCA
Lyric Coloratura
Opera • Concert • TV • Records
European Mgt.: ALCI
Via S. Radagonda 11, Milan, Italy

KATE MOLLER
Leading Soprano
COPENHAGEN ROYAL OPERA
Management: Vincent Attractions, Inc.
119 W. 57th St., New York 19, N. Y.

MARY BOTHWELL
SOPRANO

THE LITTLE SINGERS OF PARIS
"Les Petits Chanteurs
à la Croix de Bois"
now booking • 1420 Ave. of the Americas, New York 19, New York
Msr. P. Maillat, Director

OLIVE MIDDLETON SOPRANO
Available: Opera—Concert—Radio
101 W. 57th St., New York 19, N. Y. CI-6-1281

BARTLETT & ROBERTSON duo-pianists
The Friedberg Management, 113 West 57th St., New York 19, N. Y.

DONALD BETTS Pianist
Per. Rep. M. T. Copp, Gales Ferry, Conn.
"Imagination and poetic feeling."
—New York Times
"Tremendous technique and bravura style."
—Musical America

For the convenience of LIBRARIES . . .
MUSICAL AMERICA is now available on **MICROFILM**
For information address:
MUSICAL AMERICA, 113 West 57th St., New York 19, N. Y.

Menotti Opera

continued from page 3

to be his outrageous bullying of his sister. Michele is released by Desideria, a girl who is in love with him.

Act II takes place in an Italian restaurant the following May, when Annina's closest friend, Carmela, is celebrating her wedding. Desideria has not been invited, but she comes to the restaurant and makes an impassioned appeal to Michele to stand by her. He admits that he loves her. Nonetheless, he feels a loyalty to his sister, and when the wedding guests come in and trouble starts, he hesitates, for Annina's sake. All of his unhappiness and feeling of rootlessness come out in a savage address to his neighbors. He tells them that he scorns their resignation to a position of poverty and inferiority, he rejects their religious humility and faith, and cries out that if he could know what it means to be an Italian and feel the Italian soil under his feet, he might feel strong and well again. Desideria, stung into violence by his hesitation between her and Annina, taunts him that his love for his sister is greater than his love for her. Maddened by this accusation (which must have a particularly bitter sting for him), Michele stabs her to death and rushes away. By this time, the focus of attention and tragic stress has swung away from Annina and her religious longings to her brother's problems and to Desideria.

In Act III, Scene I, Michele, now a fugitive, meets Annina in a subway station and pleads with her not to take the veil. But she has made up her mind, for she knows that she is going to die. He curses her for refusing to remain loyal to him and his great need for her, and hurries out. In the last scene, again in Annina's home, she is dying. At the last moment, permission to perform the religious ceremonies attendant upon her taking the veil in her own home is brought. Don Marco, with an assistant priest and nun, performs the rites. Michele bursts in and makes one last appeal, this time more like a lover than a brother. But Annina does not seem to hear him. Just before she is to receive the sacred ring, she dies, and Don

Marco slips it on her lifeless finger.

It took courage to conceive this libretto and set it to music. The opening chorus and solo bits in Act I, Scene 1, seem a little stiff at first, but, once in motion, Mr. Menotti's writing flows most naturally. Annina's tremendous scena, when she receives the wounds of the crucified Christ in her hands, is a vocal and dramatic tour de force. Mr. Menotti gets his effects by sudden bursts of dissonance, startling high tones in the vocal line, and above all by orchestral coloring. The passage is unquestionably ingenious, but its musical materials I found shoddy and second-rate. There are heavy overtones of Mascagni and Puccini in this first scene—and not the best Mascagni and Puccini—blended with a much more sophisticated harmonic palette. For the performers, one and all, I have nothing but praise. Miss Copeland was wholly convincing, and she left her audience shattered by the climax of this visionary monologue. The vocal texture is curiously patchy, yet she made it seem cohesive.

Scene 2 has a charming little trio for three women that is much more "operatic" than anything that has

sorgs and has no place in this context. A friend of Annina would never be so unfeeling as to speak thus lightly of her brother and his crime. In the last scene of the opera, Menotti draws heavily on the sugar-coated religiosity of his opening music, but injects something stronger in the rites that make Annina a nun. Here, the choral writing is direct and powerful.

The role of Michele is high-tension from first bar to last, both emotionally and vocally. Mr. Poleri never lost his grip on it, although it was obviously taxing for his voice. He deserved the ovations he received. For a man who understands singing as well as Menotti does and who has opera in his bloodstream, much of the vocal writing in this role and in those of Annina and Desideria is amazingly awkward and needlessly difficult.

Nothing displays Menotti's skill more clearly than his handling of minor characters. Every one in this opera is fully drawn and integrated into the action as a whole. The stage direction was beyond praise. Jean Rosenthal's lighting was as sensitive as ever, notably in the subway scene. And the costumes and scenery were beautiful. They were inspired by four paintings by George Tooker, which Robert Randolph has transformed into living plastic images of great originality and atmosphere.

Thomas Schippers conducted the complex score superbly, and the orchestra played admirably. In later performances Gabrielle Ruggero and Davis Cunningham served as alternates for Miss Copeland and Mr. Poleri in the leading roles of Annina and Michele.

"The Saint of Bleeker Street" is an experience that no one should miss. It is a pastiche, but a pastiche of enormous talent and theatrical magic.

Holland Festival Announces Programs

AMSTERDAM.—Preliminary program details have been announced for the 1955 Holland Festival of Music and Drama, to be held from June 15 through July 15. La Scala of Milan will present Rossini's "L'Italiana in Algeri"; the Netherlands Opera will produce "Don Giovanni" and "Le Nozze di Figaro", with Josef Krips conducting, plus another work to be announced later. The New York City Ballet, accompanied by the Rotterdam Philharmonic, will be seen in a series of programs.

The Concertgebouw Orchestra, conducted by Eduard van Beinum, Otto Klemperer, Pierre Monteux, and George Szell, will present four concerts in Amsterdam and two in Scheveningen. The Hague Residentie Orchestra will be led by Carlo Maria Giulini, Alexander Krannhals, Willem van Otterloo, and others. The Israel Philharmonic, under Paul Kletzki, is scheduled to play, as is the Radio Philharmonic.

Chamber-music events will be conducted by Syzmon Goldberg, with the Netherlands Chamber Choir under Felix de Nobel assisting. The Hungarian String Quartet will offer a Bartok cycle. The choral concerts by the Netherlands Bach Society will include the B minor Mass and a Monteverdi-Handel-Bach program. The Chamber Choir appears in other events.

Also scheduled are a number of special concert, ballet, and opera performances at popular prices, and several dramatic productions.

THE SAINT OF BLEEKER STREET

Music drama in three acts by Gian-Carlo Menotti. Libretto by Mr. Menotti. Production supervisor, Lincoln Kirstein. Production staged by Mr. Menotti. Scenery and costumes by Robert Randolph. Lighting by Jean Rosenthal. Equinox Symphony conducted by Thomas Schippers. Broadway Theater, Dec. 27, 1954.

CAST

Assunta Catherine Akos
Carmela Maria Di Gerlando
Maria Corona Maria Marlo
Her Dumb Son Ernesto Gonzales
Don Marco Leon Lisher
Annina Virginia Copeland
Michele David Poleri
Desideria Gloria Lane
Salvatore David Aiken
Concettina Lucy Beque
A Young Man Richard Cassaly
An Old Woman Elizabeth Carron
Bartender Russell Goodwin
First Guest Keith Kaldenberg
Second Guest John Reardon
A Nun Dorothy Krebill
A Young Priest Robert Barry
Neighbors, Friends, Policemen, etc.

gone before. The dialogue is set in a sort of song-speech that is very effective. When the procession and the raging outburst of Michele arrive, Mr. Menotti turns his orchestra loose. Here again, the music will not bear too close inspection, but it makes its effect unerringly.

Act II is by far the solidest, musically speaking, of the work. Desideria and Michele have a duet that is almost too formally worked out in traditional style to fit well with the scheme of the rest of the work, and Desideria's solo aria, or scena, with its luscious string accompaniment and gorgeous harmonies (strongly reminiscent of Duparc at one point) is smoothly written. Miss Lane's sumptuous voice made the most of it; and she looked the part, with her vivid orange dress, black hair, and passionate temperament. One of the most delightful things in this act is the singing of Italian folksongs by three wedding guests, each of whom has obviously had too much to drink but not enough to keep him from singing very beautifully.

In the subway scene, Maria Corona (superbly acted and sung by Maria Marlo) has a tragi-comic ditty that is straight out of Mous-

Managements

continued from page 6

the Bizet opera, accompanied by the Marlinn String Trio, and concert items. Bill and Pat Medley, two-piano team, offer a standard program, and a "pops" program for young people. New solo artists are Louis Sudler, baritone; Ralph Nielsen, tenor; and Bernard Izzo, baritone.

Jack Adams To Offer Salzburg Group

New artists with Jack Adams and Company for 1955-56 are Mary Curtis-Verna and Pia Tassinari, sopranos; Giulietta Simionato, mezzo-soprano; Franco Corelli and Gianni Raimondi, tenors; Tito Gobbi and Angelo Pilotto, baritones; Carlo Badioli and Giorgio Tozzi, basses; Walter Hautzig, pianist; and Franco Capuana, conductor.

New group attractions are the Mozarteum Orchestra, from Salzburg, conducted by Ernst Marzen-dorfer, with two vocal and one instrumental soloists, in Mozart programs, and the German Bach Society, from the Music Institute of Detmold, conducted by Kurt Thomas. This group of 120 instrumentalists and singers will present Bach's "St. John Passion" and "St. Matthew Passion".

The June Taylor Dancers, precision dancers with orchestra, will offer "Music for Everyone".

Morris Agency Signs Group Attractions

The William Morris Agency, Klaus W. Kolmar, director, announces as its new group attractions: José Greco and his company of Spanish Dancers, a group of 18, including a pianist, two guitarists, an flamenco singer; Chandra Kaly and His Company, ten singers and dancers, a pianist, and two drummers; the National Ballet of Canada, a company of 80 making its first coast-to-coast United States tour; "Lady in the Dark", the musical play especially produced for concert presentation; Bill and Cora Baird's Marionettes; and the Billy Williams Quartet, assisted by a girl singer and three instrumentalists.

New Artists Announced By Eastman Boomer

Eastman Boomer, of Giesen and Boomer, has announced as newcomers to his artists' list Burl Ives, folk singer; the Feldman Ensemble (string quartet with a concert pianist); William Clauson, balladier and guitarist; Nina Dova, soprano of television and radio, will be presented in the concert field. The ANTA Touring Players will make their ninth annual tour, offering Shakespeare's "Richard III", with incidental music, and Emlin Williams' "The Corn Is Green".

Touring Version Of Rosenkavalier

A Ludwig Lustig Artists Management special attraction for 1955-56 will be a group of seven artists from the Metropolitan and New York City Operas in a staged con-



J. J. Vincent looks on as Delia Rigal, Metropolitan Opera soprano, signs a contract to appear under his management

cert version of Richard Strauss's "Der Rosenkavalier", sung in an English translation by John Gutman.

New artists are Madelaine Chambers and Wilma Spence, sopranos; Phyllis Arick and Maria Teresa Carrillo, coloratura sopranos; Elcanor Tobin, mezzo-soprano; Margery Mayer, contralto; Frank Eckart, Lloyd Thomas Leech, and Thomas MacDuffie, tenors; David Aiken, Daniel Duno, and Cornell MacNeil, baritones.

Stein To Introduce German Baritone

Hermann Uhde, baritone, who has appeared at Bayreuth and with other European opera companies, will be introduced to the United States under the management of William L. Stein next season.

Inter-Allied Lists Claudette Sorel

Claudette Sorel, young American pianist, will be under the management of Inter-Allied Artists Corporation. Ann Kullmer, director, next season.

New Dancers With Musical Artists

Musical Artists, directed by Susan Pimsleur, centers its activities in the dance field. New to its roster are Maria Tallchief and Andre Eglevsky, Paul Draper, Inesita, and the American Mime Theater, directed by Paul Curtis.

Faull, Brockman Signed By Ronald Wilford

Ellen Faull, soprano of the New York City Opera, has been added to the 1955-56 roster of Ronald A. Wilford Associates, as has been Thomas Brockman, pianist.

Original Don Cossacks Under Kenneth Allen Aegis

The Original Don Cossack Chorus and Dancers, conducted by Serge Jaroff, will return to this country on Feb. 8 after a six-month tour of Europe. The group will make a seven-week concert tour of the United States, to be booked by Kenneth Allen Associates, Inc. Included in the engagements is an appearance on the Ed Sullivan television show "Toast of the Town" on Sunday, Feb. 13, and concerts in such cities as Boston (three dates), Chicago (two), Cleveland, Rochester, Milwaukee, Columbus, Miami, and New York. They will complete their tour with a concert at Carnegie Hall on March 27.

Detroit Symphony In Varied Programs

DETROIT.—Concertgoers here in December were offered an array of notable visiting artists as soloists with the Detroit Symphony and in recital.

Fabien Sevitzky, conductor of the Indianapolis Symphony, was guest conductor with the Detroit Symphony on Dec. 2, leading Tchaikovsky's Fifth Symphony, Strauss's "Death and Transfiguration", Barber's "First Essay for Orchestra", and Berlioz's "Roman Carnival Overture".

Marian Anderson was soloist on Dec. 8, giving the North American premiere of Villa-Lobos' "Poema de Itabira". The orchestral high point of the concert was Schubert's great C major Symphony, which Paul Paray conducted with particular skill.

Zino Francescatti captivated a large audience when he performed Beethoven's Violin Concerto on Dec. 16. His brilliant playing was well seconded by the excellent accompaniment under Mr. Paray. Clausson's B flat minor Symphony was also heard in a highly rewarding evening.

In a pre-Christmas concert, Mr. Paray conducted Brahms's Third Symphony with a musicianship that preferred a good tone to a massive one. For this concert the conductor changed the ensemble's seating arrangement, massing the violins on the left, instead of dividing first and second violins on either side of the stage.

The Old Vic of London gave five performances of its production of "A Midsummer Night's Dream". Jan Peerce was received with especial acclaim in his recital at Masonic Auditorium on Dec. 7. In addition to excellent delivery of lieder and other songs, the tenor gave his audience a satisfying quota of operatic arias.

Pro Musica won particular attention with its presentation of Darius Milhaud at the Institute of Arts lecture hall on Dec. 10. The French composer's comments on his career were much enjoyed. The musical program was interpreted by Zadel Skolovsky, pianist.

Earlier, Pro Musica had presented the New Music Quartet in works by Scarlatti, Sammartini, and Bartok, and in the American premiere of a string Quartet by Villa-Lobos.

—RICHARD FANDEL

Television Program Gives Lehar Operetta

Lehar's "The Merry Widow" was presented as the entire bill for the "Omnibus" program over CBS-TV on Dec. 26. Eugene Ormandy conducted a shortened version of the work, in which the principal roles were taken by Patrice Munsel, as Sonia; Theodor Uppman, as Prince Danilo; Dorothy Coulter, as Natalie; James Hawthorne, as Camillo; Martyn Green, as Nish; Jerome Kilty, as Popoff; Robert Goss, as St. Brice; Christopher Hewett, as Nova; and Iggy Woofington, as Nadja. Cyril Ritchard staged the production, which also involved a chorus and dance group.

Radio Conference Held At Paris UNESCO House

PARIS.—The first International Congress dealing with the sociological aspects of radio music was held recently at UNESCO House here, under the direction of Alphonse Silbermann, of Sydney. The Congress, organized by the Centre d'Etudes Radiophoniques, of the French Radio, in collaboration with the International Music Council (UNESCO), was attended by some 200 musicians and radio specialists from many countries. Topics discussed included the transformation of social structure through radio music; the continuance and cultural value of the same; and the evolution of social and

cultural rule through this medium. Other matters to which the meeting gave its attention were the nature and development of music programs, their fields of influence, and the processes through which organizers and interpreters arrive at their specific programs. Papers read included three from the United States: by Franz Adler, University of Arkansas; Theodore Caplow, University of Minnesota; and Marvin Alisky, Indiana University.

Paul Whiteman To Conduct Gershwin Programs

Under the management of Coppicus, Schang & Brown, division of Columbia Artists Management, Paul Whiteman is available for a limited number of conducting engagements during the current season, including the summer. The well-known conductor will offer an all-Gershwin program, bringing his own soloists, a pianist and a soprano.

Puerto Rico University Plans Second Opera Series

SAN JUAN, PUERTO RICO.—Albert Gins, director general for the Opera Festival of the University of Puerto Rico, has announced that the 1955 festival will be held here from June 10 to 19.

GYORGY SANDOR
Pianist
THE FRIEDBERG MANAGEMENT
113 W. 57th St., New York 19, N. Y.

ELLABELLE DAVIS
Soprano
The Friedberg Management
113 W. 57th St., New York 19, N. Y.

IRENE HORVATH
Leading American Soprano
Kiel Opera Company
Kiel, Germany

LUCIE BIGELOW ROSEN
Thereminist
Concert Management: Willard Matthews
123 East 53rd Street, New York 23, N. Y.

GANZ
Steinway Piano Decca Records
Hotel Pearson
Chicago 11, Illinois

FRANZ ALLERS
Conductor
Mgt. Judson, O'Neill & Judd, Inc.
113 W. 57th Street New York 19, N. Y.

RICARDO ODNOPSOFF
Internationally-famed Violinist
Mgt.: Kenneth Allen Associates, Inc.
113 West 57th St., New York 19, N. Y.
Concert Hall Society Records

NEW MUSIC

Secular Choral Music In Various Styles

Three English poets have provided the inspiration for three works for mixed chorus a cappella by Houston Bright. All three are melodically and harmoniously appealing along familiar lines and easy to perform. "Never Tell Thy Love" treats the famous William Blake lyric with becoming simplicity if not with searching awareness. The "Three Quatrains from the Rubaiyat" prove that Edward Fitzgerald's very 19th-centuryish version of Omar Khayyam still lends itself easily to musical purposes. Bright has shown considerable ingenuity of vocal effect in his setting of Shelley's "Lament of the Enchantress". These works are issued by Associated Music Publishers.

More original and more exacting is Jacob Avshalomov's cycle of three pieces for mixed chorus a cappella "Of Man's Mortality". The first of these is entitled "The Jacet". The second is a setting of Thomas Nashe's verse "In Time of Plague". It reveals a keen sense of the finer nuances of prosody and of dramatic emphasis. The third piece, "Tangle, Wrangle, Brangle", a boisterous setting of an even more boisterous text by Rabelais, ends on a fortissimo chord on the syllable "gle" that choruses will delight in. These interesting works are issued by Peer International.

"There Is a Wisdom That Is Woe", a setting of Herman Melville for mixed chorus a cappella by Marshall Bialosky, displays considerably more concern for contrapuntal imitation and other devices in the vocal writing than it does for Melville's text. But luckily the words do not matter much. The music is published by Presser. It should be effective in performance. "Spring at Summer's End", a setting of verse by Dora Hagemeyer for women's chorus (SSA) a cappella by Henry Cowell (Peer International) reflects the composer's lifelong interest in folk music. Its writing in fourths and fifths with modal coloring is piquant and charming.

"The Bluebird", Norman Dello Joio's setting of a poem by Joseph Machlis for mixed chorus with piano accompaniment (Carl Fischer) is a remarkably vivid little tone poem. Dello Joio knows exactly what to do

with voices, and the piano part also has some clever touches. In "The Mask of Cain" (Poems of the American Civil War), Robert Evett has set three Herman Melville texts for mixed chorus a cappella. They are "The Portent", "Youth Is the Time When Hearts Are Large", and "Siloah". The music is sincere and emotionally communicative if rather pedestrian. It is issued by Peer International.

Joseph Goodman has written expertly for mixed voices a cappella in his settings of "New Brooms", a jolly lyric by Robert Wilson (ca. 1581), and of "How Beautiful the Queen of Night" by Wordsworth. Both are easy to sing and direct in appeal. They are issued by Presser. George List's arrangement of the American folk song "Go Tell Aunt Rhody" for women's chorus (SSA) a cappella preserves the charm of the music. It is an irresistible tune. The arrangement is issued by Associated Music Publishers.

—R. S.

Songs by European And American Composers

André Jolivet's "Trois Poèmes Galants" (Huegel) are lovely, subtle and effective songs, which clearly honor, and are a credit to, the great tradition of *chanson* that has preceded them. The textual tone is biting and ironic, for the most part, and the music underscores this point of view with remarkably precise jabs. The songs are not easily sung, due to a kind of melodic angularity that, while it does not stress big skips, most surely stresses unlikely ones. But a look at the sheet music should lead any serious singer to the consideration that they might be well worth the effort.

Virgil Thomson is a composer whose effects are more frequently achieved by a handful of notes rather than a bagful.

In "Five Phrases from the Song Of Solomon," a series of slight songs for soprano voice and percussion, he has hardly turned up with a handful. Simply and briefly developed melodic strands are accompanied by essentially on-the-beat rasps on various percussion instruments. To this information this writer can only add that the concerted effectiveness of a work so simple as this is actually more difficult to predict than that of a more substantial piece. It would be interesting, however, to hear someone attempt it. The songs are published by American Music Edition.

Carl Fischer has published two more songs by the prolific John Duke. They are soundly, knowingly made, and the composer's practiced hand shows in every bar. If they fail to excite devotees of contemporary music, they surely will please most singers and, probably, even the more tradition-minded listener. They are entitled "Just Spring" (e.e. cummings), for high voice; and "Evening" (Frederick Prokosch), for medium voice.

Sergius Kagen has set a poem each by Langston Hughes and William Blake, and the resultant songs have been issued by Mercury Music Corporation. The songs are correctly composed, singable, and effective; they are also more than a little loose stylistically. Apart from this I find myself wishing that Kagen, a man who works conscientiously in the song form, would look for something a little beyond the very first and most obvious effect in conveying his interpretation of the mood of a given poem. "Drum" (Hughes) is a poem that likens death to a drum and, sure enough, the composer has suggested this by a simulated drumbeat in the bass of the piano, which he increases in harmonic intensity by means of

First Performances in New York Concerts

Operas

Broekman, David: "Barbara Allen" (YM & YWHA Symphonic Workshop, Dec. 26)
Menotti, Gian-Carlo: "The Saint of Bleeker Street" (Presented by Chandler Cowles, Dec. 27)
Weisgall, Hugo: "The Tenor" (Opera '55, Dec. 21); "The Stronger" (Composers Forum, Jan. 8)

Orchestral Works

Persichetti, Vincent: Fourth Symphony (Philadelphia Orchestra, Dec. 28)
Tarp, Svend Erik: "Comedy Overture" (National Orchestral Association, Jan. 4)

Concertos

Tarp, Svend Erik: Piano Concerto in C major (National Orchestral Association, Jan. 4)

Chamber Works

Milhaud, Darius: Sonatine for Oboe and Piano (Lois Wann, Dec. 29)
Morgenstern, Sam: Quintet for oboe, violin, viola, cello, and piano (Lois Wann, Dec. 29)
Raid, Kaljo: Little Quintet, for clarinet and strings (Bennington concert, Dec. 22)
Rapoport, Eda: Trio for violin, viola, and cello (Kohon Quartet, Jan. 8)
Shilkret, Nathaniel: Clarinet Quintet (Kohon Quartet, Jan. 8)
Snyder, Theodore: Quartet for flute, clarinet, oboe, and piano (Bennington concert, Dec. 22)
Tanenbaum, Elias: Sonatina for Woodwind Quintet (Bennington concert, Dec. 22)

Violin Works

Dalgleish, James: Ballade for Violin and Piano (Composers Forum, Jan. 8)

Piano Works

Dalgleish, James: Two Pieces for Piano (Composers Forum, Jan. 8)
Fetter, Paul: Impromptu (Marion Perkins, Jan. 9)
Haines, Edmund: "Soliloquy in Seven Parts" (Edmund Haines, Jan. 7)
Noland, Hampton: Opus 29, No. 1; "Travelogue"; "Bells of New Orleans"; "Waltz"; "Texas Suite"; "Summer Storm"; "Sports Suite"; "Hurry, Hurry, Hurry!!" (Hampton Noland, Dec. 21)

Songs

Ben Haim, Paul: "Y'he Shul'chancha Aruch Tamid"; "Kolot Yalaila" (Sylvia Nesson, Jan. 6)
Dalgleish, James: Six songs (Composers Forum, Jan. 8)
Duke, John: "Just Spring" (Sylvia Nesson, Jan. 6)
Craig, William: "The Stars Came"; "In Memory of Kathleen" (Sylvia Nesson, Jan. 6)
Nin-Culmell, Joaquin: Tres poemas de Gil Vicente (Carol Smith, Jan. 9)
Surinach, Carlos: Three Songs of Spain (Sylvia Nesson, Jan. 6)

added bi-tonal chord clusters. Blake's "London", which finds the poet wandering through the city streets coming upon all manner of misery, Kagen hears as a lugubrious quasi-passacaglia, over which rides a voice line in almost constant quarter notes, one syllable per note.

—W. F.

Bennington Concerts Begin Third Season

The Bennington Composers Conference Series opened its third annual season on Dec. 22 at Kaufmann Auditorium. Presented through a Rockefeller Foundation grant, the concerts are designed to introduce works by younger composers. The program on this occasion included first performances of Theodore Snyder's Quartet, for flute, clarinet, oboe and piano; Elias Tanenbaum's Sonatina, for woodwind quintet; Kaljo Raid's "Little" Quintet, for clarinet and strings; and the String Quartet of James Dalgleish, who died of polio at the age of 26 a short time ago. Performers were Julius Baker, flute; Robert Bloom, oboe; Wallace Shapiro, clarinet; Don Shapiro, piano; Max Pollackoff and Virginia di Blasis, violins; George Grossman, viola; George Finkel, cello; Albert Richman, horn; and Benjamin Kohon, bassoon.

Broekman Opera Heard in Concert Form

A mixed symphonic and operatic program was given by the "Y" Symphonic Workshop at Kaufmann Auditorium on Dec. 26. Maurice Levine conducted Mendelssohn's Symphony No. 1, the Bach-Ormandy "Sleepers, Awake", and the premiere of David Broekman's one-act opera "Barbara Allen", given in concert form. The opera's libretto is by Edward Eager. The four leading roles were sung by Shannon Bolin, as Barbara; Robert Goss, as Jimmy Grove; Jean Handzlik, as Hanna; and Geraldine Beitzel, as Lucy. Jeanette Scovotti, Joanne

Spiller, and Thelma Dare were the Three Gossips, and a chorus of seven assisted. The work was designed for television.

Weisgall, Dalgleish Works Given at Composers Forum

The fourth Composers Forum, held Jan. 8 at McMillin Theater, featured works by James Dalgleish and Hugo Weisgall. The latter was represented by a 20-minute mono-drama entitled "The Stronger", in which Adelaide Bishop portrayed a garrulous wife driven nearly to distraction by the unbroken silence of her confidante, played by Irene Gabriel. The score was conducted by Siegfried Landau. The first half of the program served as a memorial to Mr. Dalgleish, who died last November at the age of 26.

Opera '55 Stages Weisgall's The Tenor

The first New York hearing of "The Tenor", opera in one act, with music by Hugo Weisgall and libretto by Karl Shapiro and John R. Allen, was given by Opera '55 at the Provincetown Playhouse on Dec. 21. The work is based on Wedekind's play "Der Kammersänger". It had been given its premiere in Baltimore in February, 1952. Paul Vermel conducted a cast that included José Chiorovar, in the title role, Helen Laurie, Marilyn Hunter, Ted Hart, Richard Shadrouti, and Eugene Flam. Don Shapiro was producer and piano accompanist; James Lucas, stage director; and Jane Sorber, scene designer.

Correction

In an article on the Chicago Lyric Theater season in the Dec. 15 issue of *MUSICAL AMERICA*, it was incorrectly stated that Thomas Stewart sang the part of Zuniga at both performances of "Carmen". Andrew Foldi, who was asked to replace Mr. Stewart on three days notice, sang the part in both performances of the opera.

DALIES FRANTZ

Noted Pianist and Head
of the Piano Department
at the University of
Texas, writes of

HOW TO PRACTISE by HETTY BOLTON

"It contains some very
wise advice. I am happy to
recommend it, for I am
confident many teachers
will profit by it."

75 cents

GALAXY

MUSIC CORPORATION

50 West 24th Street New York 10

COMPOSERS CORNER

THE second year of the Louisville Philharmonic Society's Saturday Matinee series was opened on Jan. 1 when Robert Whitney led the Louisville Orchestra in the premiere of **Ben Weber's** Prelude and Passacaglia. During the 1954 calendar year, Louisville audiences heard the world premieres of 43 orchestral works and two operas, all commissioned by the orchestra through the Rockefeller Foundation grant made in April 1953. New works announced so far for the 1955 Saturday series include **Leo Sowerby's** "All on a Summer's Day", **Camargo Guarnieri's** "Suite IV Centenario", a Suite for Orchestra by student composer **Melvyn Powell**, and "The Tower of Saint Barbara" by **Ingolf Dahl**. . . The orchestra's subscription concerts of Jan. 12 and 13 also offered the premiere of **Robert Muczynski's** Concerto for Piano and Orchestra, with the composer as soloist. This work was written on a Louisville Orchestra commission.

Guido Guerini's musical setting of the "Song of Songs" will be performed for the first time on Feb. 19 and 20 by the Indianapolis Symphony under **Fabian Sevitzky**. **Blanche Thebom** will be the soloist, thereby creating her second role in the premiere of a work for mezzo-soprano and orchestra. Her first appearance of this nature, it will be remembered, was in **Ernst Krenek's** "Medea" two years ago. . . The Indianapolis orchestra also introduced **Alexander Tcherenine's** Third Symphony on Jan. 15.

Howard Hanson's "Sinfonia Sacra", his sixth symphonic work, will be played for the first time by the Philadelphia Orchestra on Feb. 28. . . **Carl Nielsen's** Second Symphony, entitled "The Four Temperaments", will have its American premiere on Jan. 19 when it is performed by the Hartford Symphony under **Fritz Mahler**. . . The Swiss conductor **Paul Sacher** has been invited to lead the American premiere of **Willy Burkhard's** oratorio "Isaiah's Vision" on April 3 at Carnegie Hall.

Paul Creston has been commissioned by the National Federation of Music Clubs to write an overture to open a program by the University of Miami Symphony to be given on April 24 in conjunction with the organization's 28th Biennial Convention. Mr. Creston's work will be in four movements, deriving its inspiration from the music of the four nations that have occupied the territory that is now the State of Florida—Spain, England, France, and the United States.

Robert Starer's Duo for Violin and Viola and **A. W. Binder's** "Night Music for String Orchestra" will be the featured premieres in a concert of contemporary Jewish music at Kaufmann Auditorium on Jan. 23. . . An Arioso and Tarantelle by **Robert Ward**, written in memory of Hans Kindler on a commission from the Kindler Foundation, was performed for the first time by Raya Garbousova and Theodore Sainenberg at the foundation's concert in Washington on Jan. 10.

Carl Bentz wrote the incidental music for Shakespeare's "The Merchant of Venice", which opened at the Club Theater in New York on Jan. 7. . . **Milton Forstater** will lead the Westchester Symphony in the first performance of **Dalmazio Santini's** "Quadri D'Italia" on Jan. 18.

Arved Kurtz, director of the New York College of Music, will perform his Violin Concerto in the next concert of the National Orchestral Association.

He will also be represented in a program presented by the college on Feb. 14 as part of WNYC's annual American Music Festival.

Member composers of the New York Singing Teachers Association are invited to submit choral and solo works for all voice ranges for possible performance by the association's choral group.

Paul Csonka's "Concierto de Navidad" received its first performance by the Mt. Holyoke College Glee Club at Town Hall on Dec. 16. **Ruth Douglass** conducted, and **Edna Phillips**, for whom the work was composed and to whom it is dedicated, was the solo harpist.

Gerald Devlin's song "You Are My Life" will be given its premiere by Lily Pons when the soprano is soloist on the Telephone Hour on Feb. 14. **Donald Voorhees** will conduct.

CONTESTS

KATE NEAL KINLEY MEMORIAL FELLOWSHIP. Auspices: Board of Trustees, University of Illinois. Open to graduate music and art students not over 24 years of age. For one year of study in America or abroad. Award: \$1,300. Deadline: May 15. Address: Dean Allen S. Weller, College of Fine and Applied Arts, Rm. 110, Architecture Bldg., University of Illinois, Urbana, Ill.

ANTHEM CONTEST. Auspices: Chapel Choir Conductors' Guild, Capital University. Open to all composers. Deadline: Sept. 1. Address: Everett W. Mehrley, Mees Conservatory, Capital University, Columbus 9, Ohio.

INTERNATIONAL COMPETITION FOR MUSICAL PERFORMERS. Auspices: Conservatory of Music, Geneva, in collaboration with Radio Geneva and the Swiss Roman Orchestra. Open to singers, pianists, organists, trumpet players, and violin-piano duos of any nationality. Awards: two or more prizes in each category, from 400 to 1,200 Swiss francs. Deadline: July 15. Address the Conservatory at Geneva.

Robert Witt, of New York City, was named winner of the \$100 prize offered by the Youngstown Symphony Society in the 1954 Ohio Composers Competition. His winning composition, Four Pieces for Orchestra, was performed by the Youngstown orchestra on Jan. 6. . . **Arthur E. Hall**, lecturer in music at Rice Institute at Houston, is winner of the Texas Composers Award. The Houston Symphony and Chorale performed the winning work, "Seven Preludes to the Nativity", on Dec. 3.

Knoxville Premieres New Van Vactor Cantata

KNOXVILLE, TENN.—The premiere of David Van Vactor's Christmas cantata, "The New Light", was given by the Knoxville Symphony, under the composer's direction, at the University of Tennessee on Dec. 14. The work consists of a Prologue and four Canticles, all from the Scriptures with the exception of the hymn, "Songs of Thankfulness and Praise" by Christopher Wordsworth. There are solos for soprano (Mary) and bass (Gabriel), and spoken interpolations for a narrator. The performers included Jeannie Sparks, soprano; Edward Zambara, bass; Jack McCullough, a narrator.

Critics Circle Makes Annual Awards

THE recently premiered opera by Gian-Carlo Menotti, "The Saint of Bleecker Street" (see page 3), and Dimitri Shostakovich's Tenth Symphony were recipients of the opera and orchestral awards for 1954 given by the New York Music Critics Circle. The awards were made for outstanding works heard for the first time in New York during the past year. The Shostakovich symphony was first played here by the New York Philharmonic-Symphony, under Dimitri Mitropoulos, on Oct. 14. "Carmina Burana", by the German composer Carl Orff, won the award in the choral category. It was first presented here by the Boston University Chorus and Orchestra, conducted by Leopold Stokowski, on Nov. 21.

Two works vied for the chamber-music award, in which the only serious competition occurred. **Vittorio Rieti's** String Quartet No. 3 was finally chosen for the award, with **Igor Stravinsky's** Septet a close runner-up.

Vittorio Giannini's "The Taming of the Shrew" received a special citation "as it was performed by the NBC-TV Opera Theater as a meritorious work by an American composer". **Samuel Barber's** "Prayers of Kierkegaard" and **Guillaume Landré's** Symphony No. 3 were runners-up in the choral and orchestral categories.

BOSTON CONSERVATORY of MUSIC

ALBERT ALPHIN, Dir. 24 FENWAY, BOSTON, MASS.
A Complete School of MUSIC, DRAMA and DANCE
Degree, Diploma, Certificate Courses. Faculty of 50.
Dormitories for Women. Catalog on request.
Member of National Association of Schools of Music

PEABODY CONSERVATORY

College of Music
REGINALD STEWART, Director

Complete musical training in all branches for the beginner or advanced student. Composition, music theory, sacred music, concert career. Scholarships available. Virtuosos, B. Mus., M. Mus., Teacher's Certificate. Specializing in preparation of orchestral musicians with Music Education background. Member NASM. Dormitory facilities for men and women.
REGISTRAR—17 E. MT. VERNON PLACE, BALTIMORE 2, MD.

CINCINNATI CONSERVATORY OF MUSIC

William S. Naylor, Ph.D., Director and Dean of Faculty
A distinguished professional school of music and the allied arts.
Degree courses with majors in Piano, Voice, Orchestral Instruments,
Organ, Composition, Music Education
Affiliated with the University of Cincinnati. Member of the National Association of Schools of Music
Catalog will be sent on request
Write Dept. MA, Highland Ave. and Oak St. Cincinnati 19, Ohio

1955
SESSION

ASPEN MUSIC SCHOOL

in conjunction with Aspen Music Festival

Outstanding artist faculty in all departments

Catalog on request. Address: Norman Singer, Dean
327 West 76th St., New York 23, N. Y.

The Cleveland Institute of Music

WARD DAVENNY, Director Bachelor of Music, Master of Music.
3411 Euclid Ave., Cleveland 15, Ohio Bachelor of Science in Education*
Member of N.A.S.M. (*by transfer to Kent State Univ. or Western Reserve Univ.)

NEW YORK COLLEGE of MUSIC

77th Anniversary Year
114 East 85th St., New York 28 RE 7-5751
Chartered 1878
Arved Kurtz, Director
Courses leading to Diploma.
Individual and Class lessons.

PHILADELPHIA MUSICAL ACADEMY

Founded 1878
DISTINGUISHED FACULTY
Institution of Higher Learning
DEGREES AND DIPLOMAS
Veteran's Work on credit basis
Assoc. Mem. NASM—Juni Scanto, Director 1617 Spruce St., Philadelphia 3, Pa.

MANHATTAN SCHOOL OF MUSIC

BACHELOR AND MASTER OF MUSIC DEGREES
238 E. 105 St., N. Y. C., N. Y. Janet D. Schesek, Dir.
EN 9-2202

HARTT COLLEGE of MUSIC

Bachelor and Master Degrees, and special courses in all fields of music study
Moshe Paranov, Director • 187 Broad St., Hartford 3, Conn. • Member NASM

SIGMA ALPHA IOTA

National Professional Music Fraternity
Kathleen Davidson, National President, 1009 25th Street, Des Moines, Iowa

OBITUARIES

AUGUSTA COTTLOW

Augusta Cottlow, American pianist, passed away at her home in White Plains, N. Y., last April, according to information recently received. One of the leading concert pianists from this country to make a name in Europe before the turn of the century, Miss Cottlow was born in Shelbyville, Ill., April 2, 1878. She had early piano lessons from her mother, and showing remarkable musical precocity, made her first public appearance at the age of six. Beginning her formal study, she received instruction in piano from Carl Wolfson and in theory and composition from Frederick Grant Gleason, in Chicago.

At the age of ten she appeared as a soloist with orchestra under Mr. Wolfson, and three years later was presented in the same capacity in New York under the baton of Anton Seidl. In 1896 she went abroad for further study of the piano with Ferruccio Busoni, in ensemble playing with Karl Halir, and in theory with Otis B. Boise. Busoni himself conducted the orchestra for her appearance with the Berlin Philharmonic. Miss Cottlow made several tours of Germany, Holland, England and Russia, returning at intervals for American tours. This marked the beginning of a career that extended over more than a quarter of a century. Surviving is her husband, Edgar A. Gerst.

ARTURO CASIGLIA

SAN FRANCISCO.—Arturo Casiglia, 63, founder and director of the Pacific Opera Company here, died at St. Francis Memorial Hospital on Dec. 22. He came here from Italy about 30 years ago to assist the late Gaetano Merola in the founding of the San Francisco Opera, and he served as chorus master for several years. In 1932 he founded his own organization to bring popular-priced opera to this city. The Italian Government decorated him two years ago with the Star of Solidarity order. Surviving are his widow and two daughters.

CARRIE BRIDEWELL

Carrie Bridewell Benedict, 79, contralto and member of the Metropolitan Opera for four seasons, died in a Manhattan sanatorium on Jan. 6. Born in Port Gibson, Miss., she studied with Alice Garrigue Mott, Lilli Lehmann, and Marcella Sembrich. After singing in opera in Europe, she made her debut in 1900 at the Metropolitan in "The Magic Flute." In later years she took part in Broadway play productions and in television dramas. Surviving is a brother, Charles F. Bridewell.

GIACOMO ARMANI

MILAN.—Giacomo Armani, 86, conductor, died at his home here on Dec. 7. In addition to baton appearances in Milan, Rome, Florence, Turin, Palermo, Trieste, he was for eight years first conductor at the Cairo Opera House and took part in numerous seasons in South America, Berlin, Lisbon and (before World War I) in Russia. Surviving is his son, Franco Armani, press service manager at La Scala.

EUGENE DE KERPELY

MENTONE, CALIF.—Eugene de Kerpely, 69, cellist and teacher, died at his home here early in January. Born in Budapest in 1885, he studied under David Popper at the Royal Academy of Music in that city. In 1910 he formed the original Hungarian String Quartet, and appeared widely in recitals. In 1948, Mr. de Kerpely and his wife left Hungary and, with the



©Underwood & Underwood

Augusta Cottlow

help of his friends, Eugene Ormandy, Miklos Rozsa and Eugen Zador, came to the United States. Taking up residence in Redlands, Calif., he organized the University of Redlands Trio, and taught at that institution. He was instrumental in presenting first performances of works by Bartok and Kodaly with the Hungarian String Quartet in Europe. Surviving besides his wife, Theresa, are two daughters, Mary Kiss-Kovacs and Judith de Kerpely, of Budapest; a sister, living in Vienna; and three grandchildren.

ROYDEN JAMES KEITH

CHICAGO.—Royden James Keith, 73, pioneer in the phonograph field and former vice-president of the old New York and Chicago Talking Machine Company, died here on Jan. 5. He had been in recent years territorial manager of the Westinghouse Electric Supply Company. Surviving are his wife, Marie Morrissey Keith, formerly prominent as a concert singer and a past president of the National Federation of Music Clubs, and a sister.

ROSARIO SCALERO

AOSTA, ITALY.—Rosario Scalero, 84, violinist, composer, and teacher, died here on Dec. 28. Born near Turin, he taught at the Santa Cecilia Academy for some years, where in 1913 he founded the Società del Quartetto. After 1919 he lived in the United States, teaching composition at the Curtis Institute and the Mannes College of Music. Among his works, the best known was a symphonic poem, "The Divine Forest."

NINA WULFE FINESINGER

BOSTON.—Nina Wulfe Finesinger, 54, concert violinist and former member of the Los Angeles Philharmonic, died here on Jan. 8. Winner of a Guggenheim award and an appearance with the New York Philharmonic, she appeared in concert in this country and Europe. She was one of the first women to play in a symphony orchestra in this country. She had lived in New England since 1946, when she married Dr. Abraham L. Finesinger, a psychiatrist at Massachusetts General Hospital.

MILO LUKA

MIAMI, FLA.—Milo Luka, 64, baritone, a member of the Chicago Civic Opera Company for 22 years, died here on Jan. 2.

ALFRED E. DRAKE

Alfred E. Drake, 80, who had been prominent in New York musical circles, died at his home in this city on Dec. 31. Mr. Drake, who retired several years ago from the Metropolitan Life Insurance Company, was a for-

mer vice-president of the National Association for American Composers and Conductors, and former president of the MacDowell Club. An accomplished amateur violinist, he at one time headed his own string quartet. A son and a daughter survive.

PAUL KLINGSTEDT

STILLWATER, OKLA.—Paul Theodore Klingstedt, 64, head of the voice department at Oklahoma A. and M. College, and director of its Symphonic Choir, died at Municipal Hospital here on Dec. 16. He was formerly associated with Texas Christian University. His widow and two sons survive.

MRS. J. A. BERG

LOS ANGELES.—Mrs. Ethel Berg, mother of Mona Paulee, concert and opera singer, died here recently. Surviving besides her daughter, are her husband, two sons and three grandchildren.

EMERY WEIL HOBSON

SALEM, ORE.—Emery Weil Hobson, 75, prominent in music circles here, died at his home in Salem recently. Mr. Hobson was dean of music at Willamette University from 1920 to 1930, and later was a private music teacher. He had headed the music department at South Dakota Wesleyan, and later was head of music at Aberdeen Normal School in South Dakota. His widow, two daughters, and two sons survive.

MRS. WILLIAM SIMMONS

Mildred Fullerton Simmons, wife of William Simmons, baritone, died in New York on Jan. 9.

Rochester Orchestra Shifts Concerts

ROCHESTER.—The Rochester Philharmonic program scheduled for Dec. 9, featuring Sidney Mear and David Van Hoesen as soloists in the Hindemith Concerto for trumpet, bassoon and string orchestra, was postponed owing to the recent mishap to the hall. A large section of the suspended false ceiling at the Eastman Theater crashed into the left center seats. Of these, 23 were damaged by the debris, which fell about three hours before the scheduled concert time.

The all-Beethoven concert scheduled by the Philharmonic for Dec. 16 took place on that date in the Auditorium Theater. It featured the Alma Trio in the first Rochester hearing of the Concerto in C major, for violin, piano and cello. The members of the trio, Maurice Wilk, Adolph Baller and Gabor Rejto, are sensitive artists. There was nothing to detract from the high artistic level maintained by the three performers. Prolonged applause after this work brought, as an extra, a movement from the Trio in E flat, Op. 70. The orchestral program began with the "Egmont" Overture and closed with the Sixth Symphony. In regard to performance, the concert was the finest thus far this season.

An outstanding recital in novelty of content was that given by Bethany Beardslee, soprano, and Jacques Monod, pianist, in Kilbourn Hall on Nov. 9. Rarely sung songs by Telemann, C. P. E. Bach, Purcell, Schumann, Schubert, Debussy, Schönberg, Webern, and Milton Babbitt were heard. The musicianship shown throughout was of high caliber.

The New Music Quartet on Dec. 14 gave a program in the same hall to an enthusiastic audience. Webern's Five Pieces, Op. 5, brief and delightful, unfortunately were mere appetizers to those who had hoped to hear more contemporary music. Beethoven's Quartet in F minor, Op. 95, has rarely been performed better here, however. —JANE RICKLIS

NASM

continued from page 5

prevents him from limiting himself too much to his own field; the second makes of him an artist, rather than an artisan; and the third causes him to love teaching, music, and young people.

The problems of regional accreditation were discussed on Wednesday afternoon by F. Taylor Jones, executive assistant of the Middle States Association of Colleges and Secondary Schools; George Armacost, president of the University of Redlands and of the Western College Association; and P. Victor Peterson, president of Long Beach State College, representing the Northwest Association of Secondary and Higher Schools.

On the same afternoon, C. Burdette Wolfe, of Del Mar College, Corpus Christi, Tex., and Gerald Strang, of Long Beach City College, in California, discussed music-study objectives in junior colleges and problems of transfer to senior colleges.

Raymond Kendall, heading the Los Angeles Program Committee, arranged two interesting events for the visiting educators. On Wednesday evening a demonstration of musical films for educational television was held at the University of Southern California. On Thursday afternoon a demonstration of composing and sound techniques for motion pictures took place at the Academy Theater. After a showing of sequences from films with music by Franz Waxman, George Duning, Miklos Rozsa, David Raksin, Leonard Bernstein, George Antheil, Boris Kremeniev, and Alfred Newman, five of the composers sat on a panel, for which the moderator was Johnny Green, music director for M-G-M, and first vice-president of the Academy of Motion Picture Arts and Sciences.

At the convention, the following new schools were admitted into the NASM: Bucknell University, Lewisburg, Penna.; Howard College, Birmingham, Ala.; McNeese State College, Lake Charles, La.; University of New Hampshire, Durham; Virginia State College, Petersburg, Va.; Washington University, St. Louis, Mo.; and Yankton College, Yankton, S. D.

The executive officers re-elected for the following year are: Harrison Keller, president of the New England Conservatory of Music, Boston, president; E. William Doty, dean of the College of Fine Arts, University of Texas, Austin, vice-president; Frank B. Jordan, dean of the College of Fine Arts, Drake University, Des Moines, Ia., treasurer; Burnet C. Tuthill, director, Memphis College of Music, Memphis, Tenn., secretary. The next annual meeting of the association will be held in St. Louis during Thanksgiving week, 1955.

New Orleans Symphony Renews Hilsberg Contract

NEW ORLEANS.—Alexander Hilsberg will continue as conductor and music director of the New Orleans Symphony for the next three years. General L. Kemper Williams, president of the symphony society, announced that Mr. Hilsberg's contract had been renewed until 1958, assuring a continuance at New Orleans.

RECITALS in New York

continued from page 22

lin, Viola, and Cello, and Nathaniel Shilkret's Clarinet Quintet, with Mr. Kreiselman. Miss Byman was heard in Telemann's Polish Concerto in G, for strings and cembalo, and as accompanist for Mr. Kohon in Busoni's Violin Sonata, Op. 29. —N. P.

Webster Aitken, Pianist Town Hall, Jan. 8, 5:30

Webster Aitken was heard in the first of three recitals devoted to the Schubert sonatas with which he is so eminently represented on disks. This program offered the Sonata in D major, Op. 53, and that in G major, Op. 78, and by comparison with the recorded performances, it proved disappointing. A lack of discipline, both technical and interpretative, fostered this impression and led one to hope that in the subsequent programs Mr. Aitken will tighten the reins, return to the clarity of line and rhythmic incisiveness that mark his performances as we have grown to know them. —C. B.

Carol Smith, Contralto Town Hall, Jan. 9, 2:30

Carol Smith, who made her Town Hall debut in 1951 as a winner of the vocal award for young artists given by the National Federation of Music Clubs, was heard in a comprehensive program. She began with the aria "Non più di fiori" from Mozart's "La Clemenza di Tito", a bravura work that showed to good effect her sumptuous tone and extensive range, although the florid singing was not in all cases smooth. The heart of her program consisted in lieder, among which the comely artist had particular success with works such as Wolf's "Der Gartner" and the limpidly lovely "Taubenpost" of Schubert. The mood of Mahler's "Ich bin der welt abhangen gekommen" was well established. The aria "Humble fille de champs" from Halévy's "Charles VI", a test for coloratura and dramatic work, and voicing the exalted feelings of Jeanne d'Arc, provided an interesting novelty. Joaquin Nin-Culmell's "Tres Poemas de Gil Vicente", written in memory of his father, Joaquin Nin, had a first American performance. It has some appealing Spanish folk coloration and should attain popularity; a shade foreign to the singer's style, it was performed with care and expressiveness. The final group brought shorter songs in English by Carpenter, Dougherty, and John Duke, among which the latter's poignant "In the Fields" had particular eloquence. The accompani-

Carol Smith



ments were played with routined ability by Otto Herz. —R. M. K.

Modesto Symphony Marking 25th Year

MODESTO, CALIF. —The Modesto Symphony is marking its 25th anniversary this season. The orchestra, a non-profit civic group, is composed of amateur and professional musicians from many parts of Stanislaus County. Its conductor is Frank Mancini, one of the founders of the organization. The original group numbered about 60 players. In the years since then, the orchestra has presented regular concert series. It has brought to Modesto in the past, for solo appearances, Rudolph Ganz, Dorothy Maynor, Mischa Elman, Artur Schnabel, Dorothy Wareskjold, Brian Sullivan, Blanche Thebom, and the San Francisco Ballet. This season Claramae Turner and the Vienna Choir Boys are scheduled to appear. Children's concerts are a regular part of the season. Mr. Mancini was honored last summer when John E. Kimber, California poultry breeder, established the Mancini Music Teaching Award, consisting of a gold medal bearing the conductor's likeness, and \$1,000. It will be awarded for the first time in 1955.

New Ballets Scheduled For Covent Garden

LONDON. — Two new works, with choreography by Frederick Ashton, were presented by the Sadler's Wells Ballet at Covent Garden on Jan. 6. The first, "Variations on a Theme by Purcell," is set to Benjamin Britten's Variations and Fugue on a Theme of Purcell, and has scenery and costumes designed by Peter Snow. The second, "Rinaldo and Armida," partly based on a story by the Italian poet Torquato Tasso, has music specially written for it by Malcolm Arnold; Peter Rice is the designer.



SUBSTITUTE.
Eileen Farrell "fills in" as recitalist for the Staten Island Community Concert Association when the scheduled artist became ill. The soprano is shown with her accompanist, George Trovillo, and Raymond C. Fingado, of the association's board of directors.

BELLINI
 Teacher of Singing
 Coach • Composer
 Studio: 171 W. 71st (Apt. 12A) N.Y.C.

DIMITRI MITROPOULOS.
 "Outstanding voice builder and musician"
MARGARET HARSHAW:
 "masterful help"
ELEANOR STEBER:
 "an inspiring maestro"
 TR 4-9068 Res.: CO 5-7975

MARGOLIS
 Only voice teacher of
ROBERT MERRILL
 Current teacher of Met Opera stars: **RIGAL • HINES • MADEIRA**
SULLIVAN • PECHNER • LUBEN VICHEY • HAWKINS
 (formerly Vichigonov)
 152 WEST 57TH STREET, N. Y. C. Phone CO. 5-9155

ROSALIE MILLER
 Teacher of many successful singers including
THREE WINNERS, METROPOLITAN OPERA AUDITIONS of the AIR
 200 West 57th St., New York. Phone Cir. 6-9475—By appointment only: Miss E. Holt, Secy.

CHARLES G. READING
 257 WEST 86th St., N. Y. C. TR 7-7573
 TEACHER OF SINGING
 Assistant to the late Giuseppe De Luca, and the only person authorized to carry on his teaching of the "Art of Bel Canto."

BERNARD TAYLOR
 464 Riverside Drive • Tele.: MONument 2-6797
 Teacher of Singing
 Formerly for 22 years member of Vocal Faculty Juilliard School of Music

BELLE JULIE SOUDANT
 Faculty: Juilliard School of Music
 Studio Address: 200 West 57th Street, New York
 TEACHER OF SINGING

WILLIAM PIERCE HERMAN
 Teacher of
PATRICE MUNSEL, ROBERTA PETERS, DOLORES WILSON, NORMAN SCOTT of the Metropolitan Opera Association
 19 E. 94th St., N. Y. 28 ATwater 9-6735

RUBINI-REICHLIN
 Voice—152 W. 57th St., NYC—CI 7-2636—Summer Classes, Lenox, Mass.

LOTTE LEONARD
 Juilliard School of Music • Mannes College of Music
 PROFESSOR OF SINGING

Frantz PROSCHOWSKI
 Voice Teacher Vocal Advisor to Nadine Conner
 180 West 58th Street, New York City Telephone CO 5-2136

LILLIAN NICHOLS
 Studio: 616 Steinway Bldg. PL 7-1773
 Contralto—Metropolitan Opera
 Teacher of Singing
 Member: N.Y.S.T.A. & N.A.T.S.

Mo. NANDO BENVENUTI
 Complete Vocal and Repertoire Guidance
 Via Castelvetro 9 Milano, Italy
 Successfully Tutored American Artists include:
DOLORES WILSON, GEORGE LONDON, NELL TANGEMAN, TERESE RANDALL, CHARLES PLATTE, ELLEN REPP.

Picture Miniatures . . .
 Decorative
 Appealing
 Instructive

IMMORTAL MEN OF MUSIC
 ABT BACH BEETHOVEN CHOPIN GLUCK GOUNOD GRIEG
 HANDEL HAYDN HOFMANN LISZT MENDELSSOHN MOZART PADEREWSKI
 PAGANINI ROSSINI RUBINSTEIN SCHUBERT SCHUMANN J. STRAUSS WAGNER WEBER

This set contains 22 excellent reproductions (5 1/2 x 8 inches) of original drawings, beautifully reproduced on sepia paper. They are suitable for personal as well as classroom use. (Ideal for framing.)

Complete Set (22 Pictures) . . . only \$2.00
 Send \$2.00 or Money Order to: L. J. MORTON, 48-43 61st St., Woodside 77, N. Y.

OLON ALBERTI

"TEACHER OF SINGERS"
VOICE TECHNIC, COACHING IN
OPERA — CONCERT — ORATORIO
Hotel Ansonia, Broadway & 73rd St.
New York 23. SU 7-1514

JORGE BENITEZ

Voice Placement and Teacher of Singing
Highly endorsed by Emilio de Gogorza
250 W. 82 St., N.Y.C. TR 7-9453
Appointments made from 4 to 6 p.m.

BERKLEY SUMMER MUSIC SCHOOL

at Bridgton Academy,
North Bridgton, Maine
6 WEEK SESSION: July-August, 1955
for String Players and Pianists
Individual Lessons, Chamber Music Featured.
For booklet write Rm. 1011,
113 W. 57th St., New York 19, N. Y.

HELEN CHASE

Voice Teacher of Outstanding Artists
Concert—Opera—TV—Radio
Recordings
Member NYSTA & NATS
251 W. 92 St., N. Y. 25 — TR 7-9192

**ALBA
CLAWSON**

TEACHER OF VOICE
Teacher of Miss Jo Sullivan
1425 Broadway, New York (Studio 63)
LO 5-3249

CORNELL of IOWA

Conservatory of Music
PAUL BECKHELM, Ph.D., Director
Home of the oldest May Music Festival
West of the Mississippi River
Mount Vernon, Iowa

VERA CURTIS

(formerly Metropolitan Opera Co.)
TEACHER OF SINGING
Member: NYSTA and NATS
17 East 86th St., N.Y. Atw 9-5308

AMY ELLERMAN

COMPLETE VOCAL TRAINING
Member: NYSTA and NATS
260 W. 72nd St., N.Y.C. TR 7-0466

MAY L. ETTS

Associate to Guy Maier
CLASSES and PRIVATE LESSONS IN
PRINCIPLES OF TECHNIQUE
Studio: 709 Steinway Building
119 W. 57th St., N.Y. 19 Phone: Taylor 7-7728

**MARINKA
GUREWICH**

TEACHER OF SINGING
Faculty: New York College of Music
333 Central Park W., NYC AC 2-7573

Frederick HEYNE

Tenor
Concert—Opera—Oratorio
Teacher of Voice
259 W. 12th St., NYC 14 WA 9-2660

**EDWIN
HUGHES**

PIANISTS PREPARED FOR PUBLIC PER-
FORMANCE AND FOR COLLEGE
UNIVERSITY AND CONSERVATORY
TEACHING POSITIONS
117 East 79th Street, New York, N. Y.

ARTHUR KRAFT

Teacher of
MAC MORGAN & WM. WARFIELD
Eastman School of Music
Univ. of Rochester, Rochester, N. Y.

Lucile LAWRENCE

Concert Harpist—Teacher
Co-author "Methods for the Harp
and Modulations for the Harp"
Published by Schirmer
Studio David Mannes School
157 E. 74 St., N.Y.C. BO 3-3035

EDUCATION

Lyda Betti, who conducts the master classes in opera singing at the **Accademia Internazionale di Bel Canto** in Bordighera, Italy, is currently holding master classes in New York, and may be reached at the Woodward Hotel, Broadway and 55th St. A limited number of her students here will be chosen for appearances in Italy, France, and Austria this summer, under auspices of the Academy. Miss Betti will also return to Italy this summer. . . Four of her American pupils at the Academy were heard recently in a concert at the American Embassy in Paris. They were Marcelle Bolman, Marguerita de Marco, Gail Quintal, sopranos, and Richard Gordon, baritone.

The Juilliard School of Music has received, as an anonymous gift, one of the most celebrated violins made by Joseph Guarnerius del Jesu, the "Duc de Campofelice", which dates from 1742. In addition to the violin, the same donor presented to the school three famous Francois Tourte bows, valued at more than \$3,000 each. The violin is valued at \$32,500.

The American Theater Wing's professional training program will offer a new course designed to equip American singers for roles with European opera companies, beginning March 16. The ten-week course will provide rehearsal training in the standard repertoires of leading companies abroad and in the languages in which they will have to be sung. It will be conducted by Leopold Sachse, formerly of the New York City and Metropolitan Opera companies, and one-time general manager or guest director at many principal European opera houses.

The Metropolitan Music School celebrated its twentieth anniversary with a concert at Town Hall on Dec. 28. Participating artists were Ray Lev, pianist; Leon Temerson, violinist; Stanley Drucker, clarinetist; and Nadyne Brewer, soprano, accompanied by Carroll Hollister. Proceeds from the concert went to the school's scholarship fund.

The New York College of Music will present a concert of first performances by members of its faculty on Feb. 14, as part of the 16th annual American Music Festival of New York's municipal station,

WNYC. Faculty composers to be represented are Marion Bauer, Arved Kurtz, LaNoue Davenport, Vladimir Padwa, and Siegfried Landau. . . On Jan. 19 the college will be host to Frederick Dvornch, conductor of such Broadway musicals as "The King and I", "Show Boat", and "Carousel", who will address students on practical aspects of their professional careers.

Lucyle Hook, associate professor of music at **Barnard College**, who has recently conducted research on seventeenth- and eighteenth-century theater music here and abroad, assembled a program for the 69th annual convention of the Modern Language Association, held last month. The concert was given by the Baroque Singers, under Stoddard Lincoln, at New York's Hotel Statler on Dec. 27.

The Henry Street Playhouse has scheduled a concert of dance and song by William Kane, Miriam Burton, and Eugene Brice on Sunday afternoon, March 6.

Frank Wigglesworth's composition students were represented in a concert at Queens College on Jan. 14. Works by Stanley Walden, Ronald Roseman, Richard Gilbert, and Allan Brings were among those performed.

The Philadelphia Musical Academy recently presented faculty members and students in Bach-Handel and Mozart-Beethoven programs in the course of a "Great Masters" series under the artistic direction of Jani Szanto, the academy's president and director.

Mrs. W. Creary Woods's pupil, twelve-year-old pianist Ronnie Raphael, was soloist with the Wilmington Symphony in two consecutive programs last month. He was heard in Mozart's D minor Concerto, K. 466.

Washington University presented the pianist John Ranck in a recital at the school's Graham Memorial Chapel on Jan. 12.

The Missouri Music Teachers Association held a woodwind clinic, for the first time, in conjunction with its annual meeting at Southwest Missouri State College last month. The subject of the clinic was "Factors for Better Tone Production in Woodwinds".



D. Hopp

ANNIVERSARY. The Wisconsin Union Concert Series marked its 35th season, on the University of Wisconsin campus in Madison, with a joint recital by Frances Yeend and Richard Tucker on Nov. 19. Former student managers were invited to the Wisconsin Union for an anniversary dinner and a reception for the two artists after the concert. From the left, Robert L. Gresch, Chicago alumnus, a toastmaster for the dinner; Mr. Tucker; Miss Yeend; and Ronald Shenkar, student concert manager

**RALPH
LEOPOLD**

Concert Pianist—Teacher
30 W. 69th St., N. Y. C. TR 7-5879

**DARRELL
PETER**

PIANO • THEORY • COACHING
Accredited "Progressive Series" Teacher
Formerly: Faculty Juilliard,
N.Y.U., and Manhattan School of Music.
64 E. 34, N. Y., '6 MU 3-5538

**ANNE
MARIE RANDAL**

of Paris
Specializing in
French Song Repertoire
40 E. 10 St., NYC 3 GR 7-6999

**RUTH
SHAFFNER**

SOPRANO — Teacher of Singing
130 E. 40 St., N.Y.C. Tel Murray Hill 3-9580

MADAME SOLANO

VOICE TEACHER BREATH CONTROL
Opera and concert coach. Classical
Span. songs. Beginners & professionals
RI 9-6490
415 Central Park W., N.Y.C. 25

**Pietro Betty
SOLDANO — SCHULEEN**

Voice Repertoire
Members: NYSTA—NATS
46 W. 84 St., NYC 24 TR 4-5699

**Sophie
SOLOTAROFF**

Pianist
Exponent of
BONPENSIERE IDEO-KINETIC METHOD
Teachers - Advanced - Beginners
Sherman Square Studios, 160 W. 73rd St. NYC
Phone TR. 7-6700

ZENKA STAYNA

Voice Teacher
Teacher of Daniza Ilitsch and Inge
Manski of Metropolitan Opera Assn.
164 W. 79th St., NYC TR 3-9214

ROBERT TABORI

Teacher of Singing
Specialist in Voice Correction and
Development
61 W. 88 St., N.Y. 23, N.Y. TR 7-3081

LOIS WANN

Oboist—Teacher
Faculty Juilliard School of Music; Bronx House;
Music School of The Henry St. Settlement
77 Kensington Rd., Bronxville, N. Y.
Tel.: DEerfield 7-1180

FANNY WARBURG

Coach-Accompanist
Lieder-Opera in 4 languages
41 W. 82 St. (Apt. 7D), NY TR 4-2536

ANGELA WESCHLER

Workshop and Seminar for
Concert Pianists and Teachers
Member Faculty: N. Y. College of Music
171 W. 71 St., N.Y.C. SChuyler 4-7678

LILI WEXBERG

TEACHER OF SINGING
Voice Placement
Faculty N. Y. College of Music
Studio: 58 E. 86 St., NY 28 BU 8-7791

IRENE WILLIAMS

VOCAL STUDIO
1305 Spruce Street
Phila. 7, Pa. Phone Pen. 5-3459

DR. KONRAD WOLFF

CONCERT PIANIST—TEACHER
Keyboard harmony, chamber music, coaching.
Also: Washington, D.C.—WO-6-9886
336 Fort Washington Ave., N. Y. 33, N. Y.
WA 7-4822

Coch and Accompanist

LEILA EDWARDS
Coach—Accompanist
French & Italian Opera
162 West 54 St., N.Y.C. CI 7-3287

OTTO GUTH
Coach—Accompanist
Faculty Mannes College of Music
160 W. 73rd St., N.Y.C. TR 3-3432

ROBERT PAYSON HILL
Coach—Accompanist
Teacher of Piano
160 W. 73rd St., N.Y.C. TR 7-6700

WILLIAM HUGHES
Coach—Accompanist
50 W. 67th St., N.Y.C. TR 3-8373

H. SPENCER McEVOY
Coach—Accompanist
Singers and Instrumentalists
246 W. 73rd St., NYC 23 TR 3-1808

STUART ROSS
Coach—Accompanist
Accompanist of Patrice Munsel,
Charles Kullman, and Elena Nikolaidi
145 W. 55th St., N.Y.C. CI 7-4564

MAX WALMER
Pianist—Accompanist—Coach
315 West 57th St. CO 5-7066

ALICE WIGHTMAN
Coach—Accompanist
Met Opera Studios
1425 Broadway, N.Y.C. LO 5-2431

SCHOOLS AND TEACHERS IN CHICAGO

DePaul UNIVERSITY
SCHOOL of MUSIC
Accomplished Faculties
Undergraduate and Graduate Programs
Office of Admissions, 64 E. Lake St.
Chicago 1, Illinois

FRED TRULL
TEACHER OF SINGING
Member of N.A.T.S.
Studio: 1225 Kimball Bldg. Harrison 7-7755
Res. Phone: Superior 7-4200

DANCE INSTRUCTION

BALLET SCHOOL
Dir.: Boris Novikoff
Metropolitan Opera House Studio 15
Classes for children—adults
Complete Education in Theatrical Dancing
1425 Broadway, NYC LO 5-0864
Branch School, New Rochelle, N. Y.

EDUCATION

The Cincinnati Conservatory of Music and the Cincinnati College of Music have agreed on a joint program of summer instruction this year, to be held at the University of Cincinnati. Courses will be conducted by faculty members of the three institutions. The regular UC summer chorus and band will be enlarged.

The Music Academy of the West, at Santa Barbara, Calif., has announced two scholarships for talented instrumentalists attending the 1955 summer session. All applicants between the ages of sixteen and 29 are eligible. The winners will be provided with living expenses and tuition, totaling \$500.

Martial Singher is conducting six repertory classes at the Chicago Musical College, the first pair of which were held on Jan. 10 and 12. The remaining four are scheduled for April 25, 27, May 31, and June 2. Mr. Singher is also giving private vocal lessons at the college during these visits.

Nicholas Goldschmidt, musical director of the Toronto Opera Festival and a member of the faculty of the Royal Conservatory of Music, returns to Europe again this spring to conduct in London and Holland. In June he will conduct the British premiere of Douglas Moore's "The Devil and Daniel Webster". He will return to conduct "Die Fledermaus" and "The Marriage of Figaro" in this year's Toronto Opera Festival.

The Grass Roots Opera, an enterprising group in Raleigh, N. C., offers young singers an opportunity to sing leading roles. Casting is now in progress for its eighth season, 1955-56, which will run from Sept. 1 through April. Approximately one hundred performances of eight operas are planned, which the company will perform on tour and in individual engagements. Singers who are interested may write Robert J. Bird, director, Grass Roots Opera, P. O. Box 1406, Raleigh, N. C. There are openings for all voices, and income is estimated to cover cost of training, board, room, and travel.

The Mid-West National Band Clinic was held this year at the Hotel Sherman in Chicago from Dec. 15 to 18, offering music directors from all parts of the United States and Canada eight concerts of recently published band music. The US Air Force Band, of Washington; the Cass Technical High School Band, of Detroit; the Greensboro Senior High School Band; and the Band of the Royal Canadian Air Force Training Command were among those heard during the four-day session.

The Research Foundation, Inc., has launched a project to determine the effects of music on school children, in co-operation with the Port Washington, L. I., schools. The project will compare two groups of several hundred third-grade students. One group will be exposed to music every day, and will take part in musical activities. The other group will not. The foundation will study the two groups with relation to personality and character development during this period.

The University of Pittsburgh presented its 28th annual Stephen Foster Memorial Program on Jan. 14. John Jacob Niles was the guest artist.

The Yale Glee Club, directed by Fenn Heath, made its annual visit to New York on Dec. 21. Their program included works of Victoria, Hassler, Villa-Lobos, Randall Thomp-

son, Morley, Purcell, and groups of Christmas carols and traditional songs. Thomas Griswold accompanied.

The Fine Arts Quartet is being sponsored in a series of thirteen chamber-music concerts at Chicago's Kimball Hall by Allied Radio, a local distributor of high-fidelity components and music systems. These concerts will be broadcast over WFMT-FM, the city's Fine Art Station.

The University of Texas will hold its fourth annual Southwestern Symposium of Contemporary American Music on March 27-30 this year. In addition to performances of approximately fifty new works, the four-day symposium will include a round-table discussion for composers, a composer-conductor-critic panel discussion, and a panel of leading Latin American composers speaking on the music of their countries. . . The Alard Quartet, in residence at the university, presented its first concert there on Jan. 9. The ensemble is made up of Juilliard students who went to Texas as a group this fall.

The University of Illinois is now offering a new doctoral program for the benefit of composers and artists desiring advanced degrees for professional advancement in the academic world. Graduate work in music is thus being enlarged at the university to include composition and performance, leading to a Doctor of Musical Arts degree, as well as research and music education. . . The university band held its first Festival of Concert Band Music last month. The event will replace the annual band clinics originated at Illinois 26 years ago.

The Montclair, N. J., Art Museum's annual series of mid-winter concerts was launched on Jan. 2, and will continue on Sunday afternoons through March 6.

The DePauw University Choir, George W. Gove, director, has accepted an invitation to make concert appearances during the centennial of the Methodist Church, to be celebrated in the summer of 1956 in Sweden, Norway, and Denmark. The choir also plans a ten-day tour of Great Britain.

Chattanooga Youths Play Vaughan Williams Work

CHATTANOOGA, TENN. — At the Youth concert by the Chattanooga Philharmonic on Dec. 4, under the direction of Joseph Hawthorne, 70 students from the string department of the city schools joined the orchestra for the playing of Vaughan Williams' Concerto Grosso for Strings. Represented were players from seven junior high schools and one senior high school, trained by Chris Xeros, director of the string department in the schools.

John Harms Chorus In Seventh Season

ENGLEWOOD, N. J. — The John Harms Chorus, now in its seventh season, gave its annual community presentation of Handel's "Messiah", assisted by guest singers from various New Jersey choirs, at St. Cecilia's Auditorium here on Dec. 12. Vocal soloists were Lucine Amara, Rosalind Elias, Albert Da Costa, and Ralph Herbert, all of the Metropolitan Opera. Three subscription concerts in the same hall will present the following soloists with the chorus: Artur Rubinstein, Cesare Siepi, and Herva Nelli and Louis Sgarro. Bach's "St. Matthew Passion" will be sung on April 4.

CORNWALL

Basso-Cantante
CONCERT - ORATORIO
Teacher of Singing
Studio: 853 - 7th Ave.
(Apt. 11A) N.Y.C. 19—Circle 5-4504

RICHARDSON IRWIN

Teacher of Successful Singers
For many years Faculty Juilliard School of Music
AUTHORITY
ROYAL ACAD. OF MUSIC, LONDON, ENG.
COLUMBIA UNIVERSITY, NEW YORK, N. Y.
55 TIEMANN PLACE, N. Y. 27 MO 2-9489

WILLIAM S. BRADY

Teacher of Singing
257 WEST 86th ST., NEW YORK CITY
Telephone: TRafalgar 4-2810

Madeleine Carabo-Cone
Violinist and Pedagogue
"Discriminating Musicianship."
—N. Y. Herald Tribune
Author: "Fingerboard Fluency"
Former 1st Violin, Cleveland Orchestra
Write: Studio 583 Carnegie Hall, N. Y. 19

Caroline Beeson Fry
Teacher of Singing
Studio 872 Carnegie Hall, N. Y. City
2 Orchard Pkwy., White Plains, N. Y.
WH 9-3290

Judson League
Teacher of Voice and Piano
M.A., Columbia Un.—Member N. Y. S. T. A.
Member Piano Teachers Congress, N. Y.
Faculty: New York University
Member N.A.T.S.
853 7th Ave., N.Y.C. CI 7-3970

Bertha Ott
Concert Management
1233 Kimball Bldg., 304 S. Wabash Ave.
Chicago 4, Illinois
Concerts and Recitals
Write for information

Alfred Stobbi-Stohner
Teacher of Voice—Accompanist
853 7th Ave., Apt. 12-G, N. Y.
Circle 6-6938

Dolf Swing
Voice Development and Coaching
Faculty: Juilliard School of Music
Member Amer. Acad. of Teachers of Singing
NATS and NYSTA
15 W. 67th St., N. Y. 23 TR 7-5889

CLASSIFIED ADVERTISING

UNUSUAL BACKGROUND. Office Manager and musician, BBA Degree, also Juilliard grad and instructor; church organist. Serving ninth year as off. mgr. NYC commercial firm. Desirous changing for permanent executive position utilizing full capabilities. 37, married. Address Box 115, care of Musical America, 113 W. 57th St., New York 19.

Richard Strauss's Arabella

continued from page 7

conquer her heart. Zdenka, Arabella's devoted sister, because of the fact that the family finances are so low and the proper rearing of two girls is impossible, patiently suffers her lot of living ostensibly as a boy. She is Zdenko to all the world, but she helps Matteo (whom she loves) in his love-sick plight by handing him letters supposedly written by Arabella—encouraging *billets-doux*, the contents of which Matteo cannot grasp, since he realizes Arabella's cold and adamant behavior.

Waldner, anticipating his final bankruptcy, in the meantime had quite ingeniously addressed a letter to an old friend in the regiment, enclosing a picture of Arabella—thereby again risking everything in a great gamble. From the window of the hotel in the city where the family resides, Arabella has espied a strange man; though not knowing who he is, she has fallen in love with him at first sight. This young stranger now appears and presents himself to Waldner. "Did you write this letter?" he asks him, showing the epistle that Waldner sent to his army comrade. "He was my uncle. He died. Now I am the only Mandryka", he confesses—thereby explaining how he came to receive and open the message. Struck by the beauty of Arabella as shown in the picture, he had sold part of his oak woods in order to finance a trip to Vienna.

Mandryka Proposes

Mandryka is outspoken in his intentions. "Suppose my uncle should have fallen in love with the picture of your daughter? Suppose he had asked your permission to marry her? Suppose he should have made his declaration, how would you have answered him?" Well, the uncle has been buried some time ago, and it is now Mandryka who is asking these questions. How will the father react? Waldner promises to arrange for an early meeting with Arabella. It is Shrove Tuesday tonight; at the Fiaker Ball he shall meet her in person.

Amid the waltzing crowd of this lusty carnival fete honoring the cabmen's profession, Arabella and Mandryka confess their loves to one another. The girl, knowing that the "right one" has entered her life, begs for forgiveness. She wants

to say farewell to the Arabella she had been until now—and in a few weeks will be no longer.

"I want to take leave of the *Mädchenzeit*", she says. Once more she will dance a round with each of her suitors; tomorrow, the ball over, she will belong to Mandryka, as his fiancée.

Matteo, angrily witnessing the influence that Mandryka has gained with his beloved, is close to despair. For him there is only one way out—a revolver. Zdenka, worried about the man she loves secretly, slips an envelope to Matteo, saying "The key to Arabella's room!"

Plot Complications

Terrible is the jealousy that overcomes Mandryka, who has overheard this scene. He orders wine and champagne; flowers are brought in at his command. He dances with the mascot of the ball, the impossibly vulgar Fiaker-Milli—and he invites everybody to be his guests, for drinking, dancing and reveling without end. . . . The act ends in a whirl of mad gaiety.

The situation is not cleared up too easily in the early morning hours in the hotel's lobby. Arabella has returned from the ball, and encounters Matteo, who believes he has just spent an hour with her alone. In the ensuing confusion, Mandryka is determined to fight a duel with Matteo to avenge his fiancée's honor. The noisy brawl awakens the sleeping guests. Zdenka also is aroused; and, realizing the situation to which she has brought Arabella by keeping a rendezvous with Matteo disguised in her sister's clothes, she confesses her own guilt.

This work would not be a "lyric comedy" if it did not have a happy ending. Matteo, surprised to see his friend Zdenko is really a beautiful girl, asks Waldner for her hand. Mandryka stands aside somewhat bashful; he is ashamed of the fact that his momentary doubts had cast a shadow upon Arabella's character. But she—a truly loving and forgiving soul—comes down the stairs with a tray on which is a glass of water. (It is customary in Mandryka's homeland to show thus that a young girl consents to marriage). "As sure as that no one in the future will drink from this glass, so certain is it that you are mine and I am yours for all time!" Mandryka sings, throwing down

the glass, shattering it on the stone steps, and embracing Arabella.

In the course of the long correspondence between Strauss and Hofmannsthal, serious doubts had been raised by the composers as to the main characters. Once, for instance, he wished Arabella's mother to take part in the amorous courting. Another time he even suggested a tragic end for the opera (Mandryka committing suicide). Again he dreamed of having a large Croatian ballet at the ball, and wanted Mandryka to sing some Slavic folk songs. Some of these ideas Hofmannsthal found to be repulsive: "Mandryka should not become an automaton singing Croatian folk tunes in the manner of Schubert, who in the operetta 'Lilac Time' gives voice to one Schubert song after another". He corrected Strauss also regarding the inappropriate plan of mixing waltzes, rapid polkas and cancons with South-Slavic dances ("Offenbach I do not want!").

Nevertheless, the criticism of the composer had its rather fruitful aspects too. Strauss played a dominant role in determining the three finales of the opera's acts. The ending of the first one was to belong to Arabella; the second to Mandryka; and a duet was to close the final act. "To give Arabella a better profile", he wrote, "the first act should end with a monologue sung by her. Cosima Wagner once told me, 'The act-endings are the most important things in operas!'."

Folk Melodies Used

Strauss limited the use of national folk tunes to two: he studied Franjo S. Kuhac's "South-Slavic Folk Songs", and then interspersed two famous passages ("The one who's right for me" and the duet "My lord and master you shall be") with original folk melodies. A few weeks before the premiere of the opera in Vienna, Karl Alwin, the conductor, played these tunes for me and demonstrated how masterfully Strauss had utilized their simple melodies. Both in regards to words and music, Hofmannsthal's intention of bringing the half-Slavic part of the Austro-Hungarian monarchy into a typical Viennese play—thus creating quite a different atmosphere—had been fulfilled.

The writer of the text clearly foresaw the success of the work's gayer aspects. Time and again, he stressed the point that it would provide a plot far better than that of "Rosenkavalier". "The present day repertoire of comic operas is rather poor. Are not Lortzing, Boieldieu, Auber, Cherubini, and Donizetti all *passé*? And how else could one explain the remarkable success of Krenek's 'Jonny Spielt Auf'?"

After he had assured himself of the approval of his work by Franz Werfel and Jakob Wassermann, Hofmannsthal was again moved to revamp the first act. He begged for time; he was ill and overworked. "But the whole thing seems to be now like a well-groomed, sunlit garden, a bed of flowers—now the rain must come, so that the seeds can open. . . ."

Early in July, 1929, Strauss finally seemed to be satisfied with the entire libretto. The score was completed three years after Hofmannsthal's death. "Arabella" was

given its first performance in Dresden on July 1, 1933. Clemens Krauss conducted a Strauss premiere for the first time. Viorica Ursuleac sang the title role; Margit Bokor was Zdenka; Friedrich Plaschke, Waldner; Alfred Jerger (from the Vienna State Opera) Mandryka. The success was no overwhelming at the first hearing. But on Oct. 21 of the same year "Arabella" was staged in a superb performance at Vienna. Alfred Roller designed the décor. Lothar Wallerstein was the stage director. Lotte Lehmann achieved a personal triumph with her youthful impersonation of the title role. Jerger sang Mandryka; Richard Mayr, Waldner; Gertrud Rüngger, Frau Waldner; Luise Helletsgruber, Zdenka; Adele Kern, Fiaker-Milli; and Helge Roswaenge, Matteo. Krauss conducted this most spirited performance, which was received with enthusiastic applause. There were repeated curtain calls for the composer after each of the three acts. The work was later presented throughout Europe.

Thus the "Rosenkavalier" like opera has proved its own vitality. Perhaps its score does dream had a bit to the time of the Silver Rose, but American hearers will find that it sounds more refined and restrained. The parlando style makes for transparency; the singing voices are not hindered by orchestral outbursts. There are remarkably melodious passages in each act. A delicate, short prelude opens the first one, which contains the famous duet of the sisters. Mandryka's colorful narrative and Arabella's monologue. Waltzes dominate the second act, shared by the Fiaker-Milli's coquettish coloratura aria (she is a new, proletarian Zerbinetta). The second act also contains the love duet of Arabella and Mandryka, and the latter's vehement outbursts leading to the turbulent close. The prelude to the third act brings a recollection of Arabella's farewell to carefree youth; the final aria and duet contains the birth of warm feeling and love-fulfillment in the young pair.

Metropolitan Opera Premiere

The forthcoming Metropolitan Opera production will offer the work in an English translation by John Gutman. Rolf Gérard designed the scenery, drawing inspiration from Vienna's Makart era. Herbert Graf is the stage director. Eleanor Steber has been entrusted with the title role; Hilde Guden will sing the part of Zdenka; Blanche Thebom, Frau Waldner; Roberta Peters, Fiaker-Milli; George London, Mandryka; Brian Sullivan, Matteo; Ralph Herbert, Waldner. Rudolf Kempe, new conductor from Munich who is noted in Europe for his Strauss performances, will be in the pit.

The American public, not too familiar with Strauss's operatic output—particularly the later work—will be able to decide for themselves whether they like this light-hearted, sentimental score. Whatever this verdict, "Arabella" should not be judged entirely by comparison with "Rosenkavalier". It can speak for itself. Only in this way can one avoid both a possible overglorification or such a sour judgment as the *mot* once uttered about it—"Strauss's arteriosclerosis kavalier!"

MUSICAL AMERICA • 113 West 57th St. • New York 19, N. Y.

Kindly enter a subscription for MUSICAL AMERICA for which remittance is enclosed.

☐ 5.00 1 year ☐ 9.00 2 years ☐ 13.00 3 years

Additional postage to Canada and Latin America 50c per year
Additional postage foreign 1.00 per year

NAME (PLEASE PRINT)

ADDRESS

CITY

STATE

(zone)

☐ Check Here If Gift FROM

NOTE:—Annual subscription to MUSICAL AMERICA comprises 16 issues including Annual Special Edition.

Adv
By
[As a ser
AMERICA
on some
ing that
students
author's
firm of
noted pub
publish the
come-tax
UND
don't
com
1955. B
changes.
tax items
porting.
Do you
If you
portion of
the hous
purpose h
rent, dep
heat, insu
eral worl
can dep
work spe
does the
proportion
reasonabl
area clear
charge of
and the c
work at
These
down by
house—se
and prof
it to su
setting u
used only
ing the fi
sary to d
writing,
Did you
that took
complete
The la
reducing
1954, yo
or compo
calendar
your lit
work.
You c
income o
might gi
would g
entirely i
But, y
greater
years. M
to pay m
if you fu
by sprea
years, do
described
The r
months
ers the
time you
comes th
more of
the perio
work, yo
more th
of the
income.
As an
artist, y
first co
diaries,
tially be
Work p
begin lo
your wo
I have y
ship gro
You p
receive
January

Advice to Musicians on Filing Income Tax

By HOWARD F. ELIN

[As a service to its readers, MUSICAL AMERICA herewith publishes an article on some factors in income-tax reporting that affect artists, teachers, and students in the field of music. The author is a partner in the New York firm of J. K. Lasser & Company, noted public accountants, who annually publish the well-known guides to income-tax reporting.]

UNDER the new tax law you don't have to file your final income tax return until April 15, 1955. But there are many more changes. Here is a run of the selected tax items that may affect your reporting.

Do you use your home to teach?

If you do, you can deduct the proportion of the following expenses that the household space used for this purpose bears to the total structure—rent, depreciation on an owned house, heat, insurance, painting and such general work done on the house. You can depreciate furniture used in the work space, repairs and decorating done there. You can charge off a proportion of the maid's pay that may reasonably be allocated to keeping this area clean. Then you can, of course, charge off business telephone calls and the cost of literature used in your work at home.

These tax advantages can be pinned down by picking one room in the house—setting it aside for business and professional activity—furnishing it to suit those purposes—perhaps setting up a separate telephone to be used only for business calls—installing the files and other facilities necessary to do business planning, reading, writing, telephoning from your home.

Did you get paid this year for work that took you two years or more to complete?

The law may give you a method for reducing your 1954 taxes if, during 1954, you got income as an author, or composer, following efforts of 24 calendar months or more to produce your literary, musical or artistic work.

You can elect to spread that 1954 income over a stated period. That might give you a lower tax than you would get by including the income entirely in 1954.

But, you may find your tax will be greater after spreading to earlier years. In no case are you required to pay more than your 1954 tax. Only if you find that your tax will be lower by spreading the income to the prior years, do you use the special method described here.

The rule is that you must have 24 months for artistic work. That covers the period, in months, from the time you started until you finish. Then comes the allocation of the 80% or more of the receipts in one year over the period of the work. For artistic work, you spread back the income not more than 36 months from the end of the year in which you got the income.

As an author, composer, or creative artist, you start the period when you first conceived the idea. Notes, diaries, etc. can show when you actually began working on the project. Work periods and research generally begin long before the final draft of your work.

Have you a Scholarship or Fellowship grant?

You pay no tax on the money you receive at an educational institution

as a scholarship or fellowship grant. Nor do you have income for: value of services or payments tied up to the grant such as room, board, and laundry service; receipts to cover your actual costs for travel, research, clerical help, equipment when incident to your scholarship or fellowship; free or partially free tuition to child of a faculty member while at his own school or a participating school.

If you teach—while you get a grant you might take a cut in your exempt income. Some scholarships or fellowships require that you either teach or do other services on a part-time basis. Here you are being paid to perform services. Part of your grant is for this. So the part that represents a wage or salary is taxed.

If you are not working for a degree your grant is taxfree up to \$300 a month for each month you get the grant. But you cannot exclude grant receipts for more than the first 36 months you are entitled to receive them. However, the 36 months do not have to be consecutive. You get the exclusion for the grant only if it comes from tax-exempt organizations.

Did you receive any prize or award this year?

Prizes and awards you receive during the year are taxfree only if you get them for a religious, charitable, scientific, educational, artistic, literary, or civic achievement—and if you were selected without any action on your part to enter the contest or, preceding it, to submit your work; and do not have to perform any substantial future service in order to win the prize or award.

But you are taxed if you collect on any kind of radio or television contest or give-away program, even if you do nothing to get the prize (for example, you just answer the telephone and find yourself given money); get a door prize; win an essay contest; receive the prize from your employer for having the biggest sales record; the best production record, or for any other achievement in connection with your job; you find treasure (the value of what you find is taxed income in the year you get undisputed possession of it).

Did you have substantial medical expenses?

You now can deduct those expenses that exceed 3% of your adjusted gross income. (The old law limit was 5%.) Say you have adjusted gross of \$10,000, filing jointly

with your wife and you have medical expenses of \$450. You can deduct only \$150, the amount over 3% of the adjusted gross, or \$300. If either you or your wife is 65 or over, the 3% rule does not apply to either of you. There is also a new rule for drugs and medicines. Before finding the 3%, you cut their cost by 1% of your adjusted gross income. It makes no difference whether the medicines and drugs are prescribed by a doctor. (Toiletries and sundries are not drugs or medicines. You get no deduction at all for them.)

Did you buy anything on the installment plan?

When you buy on the installment plan, you always pay interest. But the interest charge is not always clearly stated. When it is, you have no problem. You deduct the interest when you pay it. But sometimes the interest is not separately stated. It is included in the carrying charge. Then you can deduct as interest up to 6% of the average balance you owed during 1954. But you can't deduct more than the total carrying charge you paid during the year. Nor can you deduct for payments made for another year.

To find your average unpaid balance (on which you figure the 6%), you total the unpaid balances at the beginning of each month of the year. Then you divide the total by 12. You always divide by 12 regardless of the number of months you pay.

Does your child have earnings of his own?

If so, you don't have to worry about how much he earns over \$599. You get an exemption for a child earning over \$600—if he is under 19, or a student of any age—and you furnish more than half of his support. But he must attend a full-time course at an educational institution. A full-time course calls for attendance during at least 5 calendar months in the tax year: For attendance from February through some part of June—or from February through May and then from September through December is all right. The five months do not have to run consecutively. Attendance at night school while holding a daytime job does not qualify. Instead of actual attendance at school during the 5-month period, a student can be taking a full-time course of institutional on-farm training. This training has to be supervised by an official agent of an educational institution or of a

state or other government agency in a state.

And too, if your child attends school on a scholarship, you do not have to account for it to find how much you have contributed to his support. For example: Your child attends Green College on a \$1,000 scholarship. He has no income of his own. You contribute \$500 to his support. You can claim him as a dependent. The scholarship is not counted in determining support.

Scholarships do not include tuition and subsistence allowances given veterans by the Government. So encourage your children to get scholarships—and also hold down a job. What students earn makes no difference now. All you have to prove is that you furnished more than half their support—excluding the value of the scholarship.

Do you help to support someone?

When you contribute more than 10% of the dependent's support—but less than half—you meet the support test, if you gave more than 10% of the support; what you and others contributed to this dependent's support adds up to more than half the support; each contributor could have claimed the exemption—except that he gave less than half support; those other contributors who gave him more than 10% agree to let you take the exemption. (They do this by each filing a written declaration stating that he will not take an exemption for supporting that dependent for that tax year. For example: You and your brother each contribute \$500 towards the support of your mother. She contributes \$500 of her own to support herself. Either you or your brother can claim the exemption. The total you both contributed is more than half your mother's support. Each of you contributed more than 10%. Between you, you must decide who is to get the exemption. If you get the exemption, your brother must file a written declaration saying he will not take it. If he gets the exemption, you have to file the declaration saying you will not take it.)

In cases where no one person contributes more than half support, those contributing should get together on a plan for claiming the exemption. In that way, you can alternate from year to year, giving each contributor his chance to get the exemption.

In conclusion, remember this: You cannot get the business deductions explained here, or any others, unless you can prove your expenses. Some time after you file your return (perhaps even two or three years later), the Treasury Department may request you to explain it. So you have to keep a record of your deductions for at least four years. A diary is a good way to keep this record. Enter your expenses as they occur; at the end of the year, you will have a complete record of your business income tax data.

Conductors Symposium For Philadelphia

PHILADELPHIA.—The Philadelphia Orchestra Conductors Symposium for 1955-56 is scheduled for Sept. 26 to 30. It will be remembered that the 1954 symposium was canceled last fall, two days before it was scheduled to open, owing to the inability of the orchestra and Local 77 of the American Federation of Musicians to come to an agreement covering season contracts. The agreement later concluded will permit the 1955 symposium to be held without interference, according to Harl McDonald, manager of the orchestra.

The list of conductors certified to the 1954 symposium will be given priority in certifications for next fall's meeting.

JOLIET VISITOR: Iva Kitchell is greeted by officers of the Joliet (Ill.) Civic Music Association. From left: W. Paul Tryon, vice-president; Miss Kitchell; Dr. Bernard Mortimer, president; Harold Canaday, vice-president



Cantelli Leads Verdi Requiem With Symphony in Boston

Boston
GUIDO CANTELLI, returning for the third time as guest conductor of the Boston Symphony, conducted a stupendous performance of the Verdi "Requiem" at Symphony Hall. It was heard by a capacity audience five times, at the "open rehearsal" of Dec. 16, and at the concerts of Dec. 17, 18, 19, and 21.

All the elements were right to make this a performance such as many of us had never heard—apart from the Toscanini broadcast, which later was recorded. Lorna Cooke De Varon, a choral director of exceptional talent, had trained the New England Conservatory chorus to keenest precision, and the members sang gloriously. The four soloists were Herva Nelli, Claramae Turner, Eugene Conley, and Nicola Moscona.

Though she had one trifling bad moment, Miss Nelli was the vocal anchor, singing her part with beauty of tone and a quality of style that could not have been richer or more distinctive. Miss Turner, likewise, was excellent as musician and vocalist. Mr. Conley seemed to have trouble in summoning resonance, but when it came, the quality was excellent. Mr. Moscona, though his voice was not notably large, sang with noble expression. But, above all, the masterful and dedicated conducting of Mr. Cantelli shone like a luminous and guiding star.

The Handel and Haydn Society chorus continues at the peak of efficiency that it attained some few years ago. Not so large as formerly, but quicker in response, cleaner, and more flexible in expression,

this singing society is now in prime estate. Under the leadership of Thompson Stone, the organization presented its annual pre-Christmas performances of Handel's "Messiah" at Symphony Hall, Dec. 12 and 13. One can see how long is the tradition of the organization, where "Messiah" is concerned, when one reflects that the Society gave the first performances of the work in this country in the early 19th century, and that the second of the 1954 pair was the 200th performance.

The soloists this year were able and attractive—Ruth Diehl, soprano; Diane Griffith, contralto; John McCollum, tenor, and Paul King, bass. Miss Griffith, a promising young artist, on these occasions made her Boston debut. Of the four singers, Mr. McCollum was outstanding for intense beauty of tone and for crisp, accurate style.

Roland Hayes dedicated his Jordan Hall recital of Dec. 12 to Albert Schweitzer, in honor of the 80th birthday (Jan. 14, 1955) of that great scholar and humanitarian. Mr. Hayes was in top form as musician and sang with nobility a program of old Italian airs, music of Bach, lieder, and other songs. He was admirably accompanied—as usual in recent seasons—by Reginald Boardman.

The Cambridge Festival Orchestra was conducted by Daniel Pinkham in a concert sponsored by the Mason Music Foundation at Jordan Hall, Dec. 16. Old Italian music by Manfredini and Jacchini began the program, which included Mr. Pinkham's own Concertante (first performance) and Five Short Pieces.

—CYRUS DURGIN

Columbia Artists Management, Inc.

113 WEST 57th STREET, NEW YORK 19, N. Y.

CIRCLE 7-6900

DANCE ATTRACTIONS

Return of the One and Only

Ballet Russe de Monte Carlo

Personal Direction: Coppicus, Schang & Brown

Sergei Denham, Director

Mata and Hari and Company

Musical Director: Lothar Perl

Personal Direction: Coppicus, Schang & Brown

Dance Satirists

MARY HUNTER'S

Musical Americana

NEW!

The Romance of America in Song and Dance

(20 Persons)

Personal Direction: Coppicus, Schang & Brown

Marina Svetlova

Prima Ballerina

with 2 Solo Dancers & Concert Pianist

Personal Direction: Horace J. Parmelee

FREDERICO Rey and PILAR Gomez

Personal Direction: Andre Mertens

Spanish and Latin American Dancers

Columbia Artists Management, Inc.

113 WEST 57th STREET, NEW YORK 19, N. Y.

CIRCLE 7-6900

VOCAL AND INSTRUMENTAL ATTRACTIONS

First Transcontinental Tour

Marie Powers in "The Medium"

preceded by "The Telephone"

Double Bill by Gian-Carlo Menotti

Complete Scenery, Costumes, Orchestra

Personal Direction: Coppicus, Schang & Brown Produced by Lawrence, Kanter & Pratt

American Debut

Mantovani and his new music

The world famous recording maestro

and his orchestra of 45

Personal Direction: Coppicus, Schang & Brown

American Debut

Golden Age Singers of London

Margaret Field-Hyde, Director

Company of 5 in programs of Elizabethan and other music

Personal Direction: Coppicus, Schang & Brown

The Robert Shaw Chorale

and Orchestra

Robert Shaw, Conductor

Personal Direction: Coppicus, Schang & Brown

American Debut

Tour March 1955

Berlin Philharmonic Orchestra

Conductor Herbert von Karajan

Personal Direction: Andre Mertens

N. Y. Philharmonic-Symphony Orchestra

Dimitri Mitropoulos, Guido Cantelli, Conductors

Spring of 1955 Pacific Coast Tour

1st Transcontinental Tour Jan.-Mar. 1956

Arthur Fiedler & The Boston Pops

Personal Direction: Judson, O'Neill & Judd

Tour Orchestra

By Popular Demand—2nd American Tour—Fall 1955

Obernkirchen Children's Choir

Introducers of the International Song Hit "The Happy Wanderer"

Personal Direction: Kurt Weinhold

Edith Moeller, Conductor

Winter of 1956

Return of

Virtuosi di Roma

with Ornella Santoliquido & Massimo Amfitheatrof

Personal Direction: Coppicus, Schang & Brown

By arr. with A. Morini

De Paur's Infantry Chorus

8th Consecutive Season

Personal Direction: Coppicus, Schang & Brown

Leonard De Paur, Conductor

Trapp Family Singers

Personal Direction: Coppicus, Schang & Brown

Dr. F. Wasner, Conductor

Philharmonic Piano Quartet

Personal Direction: Judson, O'Neill & Judd

The Carolers

Maie Quartet, Soprano, Pianist

(6 persons)

Personal Direction: Judson, O'Neill & Judd

The Angelaires

Personal Direction: Kurt Weinhold

Harp Quintet

Roman Totenberg and his

Instrumental Ensemble

Personal Direction: Kurt Weinhold

Company of Nine

Columbia Artists Management Inc.

113 WEST 57th STREET, NEW YORK 19, N. Y.

CIRCLE 7-6900

Personal Direction Judson, O'Neill & Judd

CLAUDIO
Arrau
Baldwin Piano Pianist

TODD
Duncan
Baritone

GARY
Graffman
Pianist

EUGENE
List
Pianist

GEORGE
London
Bass-Baritone

LOIS
Marshall
Soprano

MILDRED
Miller
Mezzo-Soprano

WILLIAM
Primrose
Violist

Sanromá
Baldwin Piano Pianist

EDWIN
Steffe
Baritone

POLYNA
Stoska
Soprano

**Whittemore
& Lowe**
Baldwin Piano Duo-Pianists

CAMILLA
Wicks
Violinist

CAMILLA
Williams
Soprano

Personal Direction Coppicus, Schang & Brown

LICIA
Albanese
*Metropolitan, San Francisco, Miami,
Ft. Worth, Kansas City Operas*
Soprano

JUSSI
Bjoerling
Tenor

MARIO
Braggiotti
Pianist

MISCHA
Elman
Violinist

RUDOLF
Firkusny
Pianist

CARROLL
Glenn
Violinist

SZYMON
Goldberg
Violinist

SASCHA
Corodnitzki
Pianist

DOROTHY
Kirsten
Metropolitan, San Francisco Operas
Soprano

NAN
Merriman
Mezzo-Soprano

Lily Pons
Metropolitan, San Francisco Operas
Soprano

TOSSY
Spivakovsky
Violinist

GLADYS
Swarthout
Mezzo-Soprano

**Vronsky
& Babin**
Steinway Pianos Duo-Pianists

Personal Direction Kurt Weinhold

ROSE
Bampton
Soprano

FRANCES
Bible
Mezzo-Soprano

WALTER
Cassel
Baritone

NADINE
Conner
Soprano

JON
Crain
Tenor

LISA
Della Casa
Soprano

IGOR
Corin
Baritone

WITOLD
Malcuzyński
Pianist

DOROTHY
Maynor
Soprano

YEHUDI
Menuhin
Violinist

MONA
Paulee
Mezzo-Soprano

LEONARD
Pennario
Baldwin Piano Pianist

RISE
Stevens
Mezzo-Soprano

YI-KWEI
Sze
Bass-Baritone

ALFRED and HERBERT
Teltschik
Duo-Pianists

ALEC
Templeton
Pianist

ROMAN
Totenberg
Violinist

DOROTHY
Warenskjold
Soprano

FRANCES
Yeend
Soprano

Personal Direction Andre Mertens

PAUL
Badura-Skoda
Steinway Piano Pianist
Westminster Records

ELENA
Nikolaïdi
Contralto

JENNIE
Tourel
Mezzo-Soprano

Personal Direction Horace J. Parmelee

MILDRED
Dilling
Harpist

HERMAN
Codes
Pianist

Opera Guild of Greater Miami

Presents

SEASON 1955: — MIAMI, MIAMI BEACH AND FT. LAUDERDALE, FLA.

Co-Sponsors: Miami Beach Council, Dade County Commission & Miami Commissioners

THE BARBER OF SEVILLE

Dade County Auditorium Jan. 29-Feb. 2
Miami Beach Auditorium Jan. 31st

LUCIA di LAMMERMOOR

Dade County Auditorium Feb. 19-26
Miami Beach Auditorium Feb. 24
Ft. Lauderdale Feb. 21

ARTISTS

ROBERT MERRILL
Baritone

GRACIELA RIVERA
Coloratura Soprano

EUGENE CONLEY
Tenor

NICOLA MOSCONA
Basso

EMIL RENAN
Baritone



ARTURO DI FILIPPI

Artistic Director & General Manager

ARTISTS

DOLORES WILSON
Coloratura Soprano
FERRUCCIO TAGLIAVINI
Tenor

FRANK GUARRERA
Bass

JAN GBUR
Baritone

ANTONY STIVANELLO
Stage Director for "Barber"

LEOPOLD SACHSE
Stage Director for "Lucia"



Walter E. Olson
Benefactor



Mrs. Walter E. Olson
Benefactress



Col. Fred Snite
Benefactor



EMERSON BUCKLEY

Conductor for the Season



Mr. August Geiger
Chairman of
Trustees



Mrs. August Geiger
Benefactress



Mr. George Mead
Benefactor



Mr. Joe Lowe
Benefactor



Mrs. Joe Lowe
Benefactress

University of Miami Opera Workshop
& Junior Opera Guild of Miami
presents

"The Barber of Seville" in English.
Dade County Auditorium, April 22, 1955
for the

National Federation of Music Clubs
of America Biannual Convention



Mr. Albert
Andreas
Benefactor



Mrs. Albert
Andreas
Benefactress

For further information, address Secretary OPERA GUILD OF GREATER MIAMI, 625 S. W. 29th Road, Miami 36, Florida